

# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

Contributing Editors  
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ROWLAND W. DUNHAM Church Music

Associate Contributors  
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DR. ROLAND DIGGLE  
A. LESLIE JACOBS  
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

#### Before Composer:

A—Arrangement.  
C—Chorus (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday T—Thanksgiving.  
L—Lent.

#### After Title:

c.q.cq.c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire.  
o—Organ. 3p.—3 pages, etc.  
p—Piano. 3-p.—3-part, etc.  
Hyphenating denotes duets, etc.

Vol. 21

APRIL 1938

No. 4

## EDITORIALS & ARTICLES

Holtkamp Sliderchest Miniature	Holtkamp	Cover	117
Rochester, Emmanuel Church	Holtkamp	Frontispiece	128
Time for More Clarifying	Editorials		137
Ravel the Incorrigible	Paul de Launay		132

## THE ORGAN

Oakland First Unitarian	Austin	acs141
Sliderchest Miniature	Walter Holtkamp	136
Sound-Wave Analysis Technic	Dr. C. P. Boner	133
Organs: Lawrence, First M. E.	Renter	s142
Lewiston, Bates College	Estey	s142
Oakland, First Unitarian	Austin	acs141
Rochester, Emmanuel Lutheran	Holtkamp	c117, p128, as136
St. Charles, Lindenwood College	Kilgen	s143

## CHURCH MUSIC

Choir School—Why & How	Bethuel Gross	129
Kwalwasser-Dykema Tests	Ruth Krebbiel Jacobs	138
Service Selections	Cantatas & Oratorios	150
'Twilight Music' Series	Dr. Clarence Dickinson	139
Hymn-Festival Service	Donald D. Kettring	140

## RECITALS & RECITALISTS

Advance Programs	143	Musicales	147
Past Programs	145		

## NOTES & REVIEWS

Cover-Plate .....	136	Repertoire & Review, 120:	
Events Forecast .....	148	Books & Collections .....	120, 122
Fraternal Notes .....	151	Church Music .....	120
New Organs .....	123, 150	New Organ Music, <i>Dr. Diggle</i> .....	122
Summer Courses .....	138	Organ .....	120

## PICTORIALLY

Oakland, First Unitarian	Austin	c141
Rochester, Emmanuel Lutheran	Holtkamp	c117, p128
Analysis of Cornopean	Dr. Boner	135
Analysis Equipment	Dr. Boner	121
Estey's New Harmonium	Estey Organ Co.	c118

## PERSONALS

Backus, Electus Taylor	o152	Gilley, Donald C.	*bp140
Barnes, Dr. Edward Shippen	p148	Lohmann, Albert	r122
Clark, Mrs. Victoria	h143	Ravel, Maurice	ab132
Clippinger, D. A.	o152	Riegel, Samuel J.	*o152
Daniels, Mabel	r120	Troetschel, Hugo	*h148
Dett, R. Nathaniel	r126	Wood, Dr. Charles	r147
Dickinson, Dr. Clarence	s139	Yon, Pietro A.	r143
Elliot, R. P.	p151	Young, Dale W.	p148
Gale, Walter C.	o152	Zoring, John K.	p143
Garratt, Charles A.	o152		

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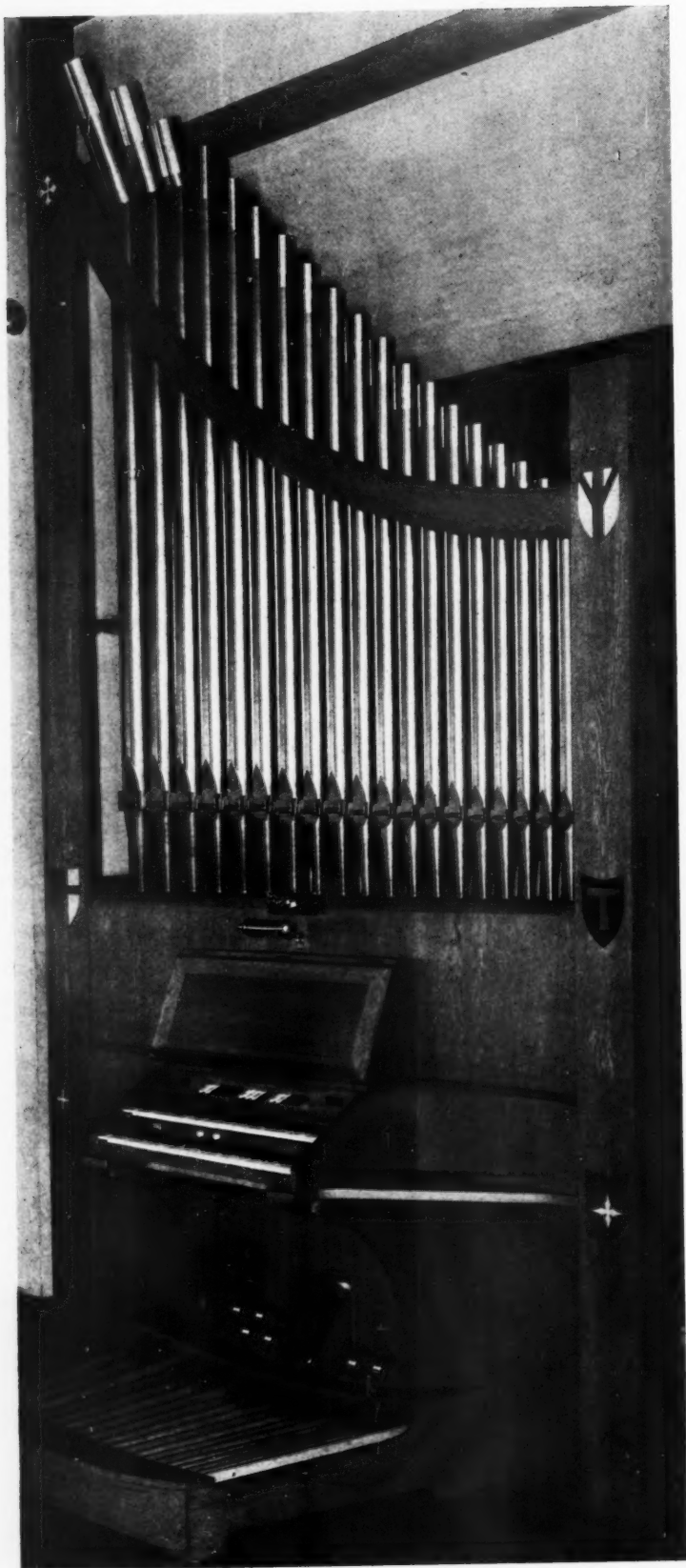
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Cleveland  
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# THE AMERICAN ORGANIST

April, 1938

## The Choir School--Its Why & How

By BETHUEL GROSS

"EVERY human activity must have a valid objective" is a wellknown adage of proved merit. This has been substantiated by the number of letters the Choir Schools of City Church, Gary, Indiana, and St. James Church, Chicago, have received, making interrogations as to the reasons for the organization, the procedure of administration, and the results.

In making a public response to these inquiries, every effort will be made to escape the usual beautiful-sounding but meaningless list of educational aims, purposes, and objectives so characteristic of our long-haired institutional pedagogues. An effort will also be made to throw off the sanctimonious ecclesiastical lingo, and indicate by frank terminology the course of action any church-music department must take to gain the respect of the clergymen, laymen, and musicians of any locality.

In a recent survey of some fifty typical American cities, large and small, only 31% of the American citizenry were found to attend church or have church affiliation. The average American, particularly Protestant, is not church-conscious or zealously religious. How many organists have made futile attempts to convince the constituents of their churches that they should regularly award one night a week and that "Sunday morning doze" just to sing in the choir? Twenty-five years ago the church was the dominant factor in every community; it was an honor to sing in the choir. But not in this day of social dilemma.

Theology and all its auxiliaries, like any other branch of learning or philosophy, must serve the needs or tempo of the day. A rigid, sour-faced litany for the erring, and supplications for the "good old days," will do nothing to improve the lackadaisical renditions of the average volunteer choir on Sunday mornings.

Strange it is that so many supposedly musical directors will expect vocalists to sing in, and the congregation to listen to, choral presentations that are insufferable when compared to programs heard even in theaters and by radio, to say nothing of concert. Many church musicians only wring their hands and bewail the delinquencies of a volunteer choir, or feel sorry for themselves for not being able to select and pay every member of the choir. Granted, the paid choir is the ideal situation; however, in the modern church the monetary foundation is practically nil.

What, then, to do—if no money is available to pay the choir and there is no apparent allegiance to the church-music program? Do the best we can? No, a thousand times no.

*The organist who has organized and is now directing his second choir school, outlines the plans of organization and gives the details of management, for the benefit of other organists who want to make the most of their music and church.*

No other profession, business, or industry operates on that basis. Precision, accuracy, and efficiency have been the basic principles of all successful professional or business careers. What to do? I suggest the organization of a choir school—that is, if the organist has a disposition to tone his profession up to anything above mediocrity.

The St. James Choir School was organized on the assumption that the average citizen of any average community will see some vital reason for regular attendance at choir rehearsal and the Sunday morning services if he, in turn, is given a thorough musical training in any or all branches of music. Pretentious, certainly, but effective. No empty choirstalls, no stifling rehearsals with only a handful present, no necessity of singing an obvious atrocity because the choir is made up of frightened highschool students or cracked voices.

An opportunity to seriously study the theoretical as well as the applied branches of music will attract not only semi-professional musicians, but many prominent personalities who have always had a desire to study music but never had the time or the money to do so. Many vocalists particularly, by virtue of their training, are anxious to gain the theoretical aspect of music because so much vocal training neglects these fundamental requisites.

Naturally, there are many details concerning the organization and the administration of such a project. It is the purpose of this dissertation to set forth in a practical way the procedures of such an undertaking. These procedures are not advocated on the basis of speculative fancy, but are methods which have been proved practical in establishing a choir school.

Before any announcement can be made, the organist, in conjunction with the minister, must set up a course of study, class appointments, and details for the administration of the school.

The first concern is a course of study that will interest all ages and competencies. If the program is not inclusive, there will not be an adequate response. Recognizing the various abilities of any heterogeneous group is important; we will start with the children.

In setting up a choir school curriculum for children, or for

adults for that matter, one predominant idea must be permeative: namely, to make it obvious that for every hour spent in musical service to the church, the registrant will receive in return an equal amount of time devoted to some kind of music instruction in which he or she is especially interested. This might seem disturbingly commercial for most of our church brethren, but empty choirstalls might disturb them more.

The course of study must avoid the usual academic disagreeableness that pervades most educative programs. Both children and adults will find much "dianimation" in heavy, academic, dull, and stereotyped courses of study—particularly when they are not paying for it and are enrolling of their own volition. Children soon drop out when any school-room flavor is brought in; adults begin getting ill or extremely busy when the subject-matter becomes a task. Too many musicians measure effective teaching by its complexity rather than being wholesome about the conception that music to the ordinary music-lover is something to be enjoyed.

Boys and girls in the third to the sixth grades (inclusive) represent one fairly unified strata of child life. Children in the first and second grades are still not far enough removed from the kindergarten stage to be of real service to the church. We shall call this third-to-sixth grade period, for want of a better name, the Junior Choir. The class devised for the junior choir should immediately follow the junior-choir rehearsal. This necessitates the youngsters' coming to the church only once a week in addition to the Sunday morning service.

The most expedient course to set up for the junior choir is a class in piano and music orientation. This will appeal not only to the children but to the mothers who, in most cases, would have to pay for Junior's piano lessons. A chance for her child to get these lessons free will recruit the mother into seeing to it that her child is present for every rehearsal, class, and service. Rehearsals and classes should be not more than 30 minutes each, so that no child is held longer than one hour. Any period longer than one hour becomes a disciplinary problem.

The technic, materials, and procedure of rehearsal we leave to the ingenuity of the director; we are concerned only with the choir school activities. For the piano class, the Oxford Piano Course is recommended. This method has a teacher's manual that will suffice for any situation. The music orientation, which is suggested as being an integral part of the piano lesson, is merely the simple theoretical materials usually presented in any good public-school music system—notation, key signatures, terms, symbols, and rhythmic problems. A good motivation for the learning of these small theoretical details is to hear only those play who learn from week to week a small portion of the above named materials.

The next strata of child or adolescent life must be separated by sex—those in the seventh, eighth, and ninth grades. This is a most difficult age to adjust to any choir school activity. The boys are apt to be either reticent and unresponsive or aggressive and mischievous, with voices that crucially embarrass them when they try to sing. The girls are usually self-conscious, awkward, and definitely idiotic when brought into close contact with boys. Consequently, segregating this age into what could be called a Treble Choir for girls and an Acolyte or Altar Boy Club for the boys, adequately meets the needs of this adjustment period.

The boys, even though not musically adaptable, can be kept within the influence of the church by designating them as Guardians of the Sanctuary. They take great pride in the responsibility of arranging the hymnals, carrying and placing the flags in the processional, handing the collection-plates to the ushers, lighting any candles that might be used in the chancel, and generally serving the minister in any routine of the service. In establishing this feature in any Protestant-evangelical church there will be the usual complaints of the

orthodox brethren that Catholicism is invading Protestantism and that 'we will soon be making allegiance to Rome.' The only thing to do, as one usually does to these ecclesiastical grumbings, is to ignore them and make every effort to see that the boys do their assignments meticulously. After several Sundays when the congregation has seen ten or fifteen very serious, cherub-faced boys help in the service, the organist will notice even an occasional smile of conciliation from the amen corner.

The girls of this period are even more difficult to adjust to the choir-school program than the boys. The function of the Treble Choir should be primarily social. A sympathetic and understanding Choir Mother, which every church should have, can greatly help these girls to acclimate themselves both to each other and to the life of the church. Any impatience with their usual adolescent irregularities will drive them from the church. Parties, trips, programs, picnics, and athletics will keep these "embryo sirens" regular at rehearsals and services.

There is no class-work set up for the altar boys or the treble choir because the mental and physical developments of this age are so varied. Many of the younger boys and girls of the seventh and eighth grades will want to go into the piano and music orientation classes; older members will be interested in the classes set up for the senior choir. In the main, however, the service duties of the altar boy club and the social program of the treble choir will motivate them to regularity of attendance.

The most important group for which to plan a music curriculum is the Senior Choir. The courses must, first of all, be varied, for various tastes and abilities will seek entrance. These courses must comprise the three fields of music endeavor—vocal, instrumental, theoretical. Since the primary function of a choir is to sing, the courses most needed are sight-singing and ear-training.

Reading music, to many vocalists, is merely the repetition or rote imitation of something that has been pounded out on the piano. The claim that vocalists too often are inferior in musicianship can be substantiated by their lack of capacity to take any music dictation, regardless of its simplicity. Sight-reading ability can only be developed when a proper kinesthetic, aural, and visual correlation takes place in the mental process of the vocalist.

Many choristers will welcome an opportunity to study in detail the rhythmic and melodic fundamentals as pertaining to the facilitation of reading a score. No stereotyped plan of procedure for this study is necessary, just so long as the director can, by rhythmic studies and melodic devices, eventually train his choral constituents to take dictation in at least one or two parts. The latter or second-semester part of this study can be given over to actual vocal production, breathing, enunciation, muscular control, placement, and so on.

The most effective course by which to give the ordinary chorister a practical knowledge of 'thumping the piano' for his own amusement or for playing his own accompaniments is a study of chord formations, which might be called keyboard harmony. Even though the fingers of most of the registrants might function like clothes-pins dangling from a sponge, any one can learn to use routine patterns in the major, minor, and seventh forms of all the chords. It will be both amusing and gratifying to see how amazed and grateful the average chorister is when he discovers he can, by the use of a very few lefthand chordal routine and righthand melodic ornamentations, play any tune he desires.

In any group, seeking music instruction in return for their services, there will come advanced music students looking for advanced study. For these a choir school must set up such classes as counterpoint, conducting, theory, appreciation, and history of music. This may seem to carry the music-study program much too far—but it has been definitely confirmed that this is the only way in which an organist can help to



retain the interest of an advanced music student in attending rehearsals and services. Thus, the last-named courses are the most important, for ten advanced musicians are of far more value to any choral organization than fifty untrained.

There is no need to detail the inherent values in the above named courses. The choir-school student emerges from his season with the choir with something a lot more valuable and concrete than merely knowing he "has seen his duty and done it."

After a course embracing all ages and interests of musicality, the next problem is to consider how to obtain registrants. So many church organizations concern themselves only with their own membership, making no concentrated effort to draw on the various individuals in the community who might not seek church membership but who would be interested in various activities of the church. Therefore the first step in organizing a choir school is to reach the prospective clientele of the entire community.

The best method by which to effectively reach both the church and the non-church music-lovers is the issuance of a bulletin, which will be the only expenditure necessary for the establishing of a choir school. This choir-school bulletin should give complete information as to the courses offered, time and place of meeting, date of registration, explanation of free enrolment, description of courses, and details of administration. Bulletins should be mailed to every member of the church and Sunday-school, placed under the door of every home in the community, and in every pew several Sundays before registration. Thus, by mail, pew solicitation, newspapers, and door to door community canvassing, the choir school will secure not only members of the church but musicians outside the church who ordinarily would have never entered the church doors.

After the curriculum and registration have been announced, the next problem, and by far the most difficult one, is that of administration. This involves a host of details that no one organist could possibly handle for himself. For this purpose, every choir school should have a Choir Guild, made up of music lovers who are interested in the classes but who cannot sing well enough to join the senior choir. This choir guild should also include the officers of the senior choir (the president, secretary, treasurer, social chairman, librarian, robe custodian, etc.) along with individuals appointed as registrar, monitor, and choir mother. A group such as this can make the music department of any church a vital organization in both church and community.

The choir guild should have full charge of the registration. The definiteness and precision with which registration is handled will determine in a large measure the respect or attitude of those enrolling. Thus, tables for applications, class cards, and general information should be set up. Every applicant should be made to understand that he or she agrees to sing in one of the choirs in return for the privilege of enrolling in any of the courses. The organist and his immediate assistants should stay in the background and thus encourage the choir guild to their own initiative and ingenuity.

After the class sessions are under way there are many definite procedures that the choir guild must follow if the morale of the whole school idea is to be successful. First of all, every absence from any rehearsal, service, or choir-school class must be checked, preferably by telephone. The moment one absence is ignored, the exchange of mutual services has been terminated, and when this exchange becomes void, the constancy of the choirs will be gone. No choir is any greater than the constancy of its individual members. Whether choir schools or no, that checking on absentees is the most important item in the duties of any choir director or choir guild.

As stated before, the flavor of the choir school must not be entirely academic. The success of many an educational institution—music or otherwise—has been greatly accelerated by the pleasantness and buoyancy of a varied and interesting

social program. By social programs we do not mean the usually dull and stupid choir-party where vibrant young people and sophisticated adults have to play ring around the rosy or be considered uncooperative. The average party a church offers its young people is only ludicrous. The social chairman has a difficult job planning an interesting social event amidst the usual abundance of negatives our church fathers advocate. Herein lies the hindrance to the church's interesting the majority of young people today. Why should they submit themselves to social patterns prescribed by tastes fifty years removed?

One of the most potent methods by which to establish a choir school as a musical unit with good professional rating, is to present a concert three or four times a year. This device can not only raise the necessary funds but will demonstrate to the community that the standards are far above the usual volunteer-choir level. These concerts can be developed into a local concert series with the choir guild as manager. These public functions also tend to amalgamate the entire choir school into a unit that will be healthy not only for the individuals participating, but for the life of the church.

There are numerous policies of choir-school administration that the choir guild can put into operation. Each locality and church naturally requires ramifications of the premise set forth, but this thesis remains the same in every situation: to invoke larger participation of every age in the music program of the church, make the participant feel that he or she is getting something in return. The more delectable the choir guild can make this exchange, the longer the school will remain intact.

Rather than having a half-hearted choir guild, it is better for the organist to seek, in the church or community, advanced students who cannot afford private lessons but who would be glad to get free lessons in return for faithfully discharging the duties as an officer in the choir guild. This gives the director a leverage on the choir guild. He can then expect things of his guild that no other arrangement could provide. This does not work a hardship, for the director can give five or six lessons in a shorter time than it would take to manage the many duties associated with a choir school. There will be a few loyal individuals who find pleasure in executing these duties even without receiving lessons in return.

A choir school, to be effective either as a tool to fill the choirloft or as a service to the community, must operate on the same basis of efficiency required of any other business, profession, or school. After the school has been established, the choir guild must continue to diligently solicit new enrolments to offset the natural shrinkage a church organization always has. Inertia, supersensitive personalities, transient students, disgruntled ecclesiastics, and conflicting social or economic engagements, will constantly be depleting the ranks of even the best of church organizations.

There will be cold-water dispensers, "apostles of gloom," charges of "substitutions for soul-saving"; the new and exhilarating activities of all these young people will be alarmingly viewed as "the devil running rampant in God's house." To these accusations history comes to the defense. Throughout the ages the cloisters and monasteries of the church cherished and imparted the sciences, arts, and languages to anyone who sought them. Cannot the modern church reach human beings through the medium of music that could not possibly be contacted by other means? What more definite contribution can any church make to our young sophisticates of today, than to place them in the ritual of worship where they are leading others to a consciousness of things mystic, righteous, and divine?

It behooves every organist-choirmaster to continually exert every effort to ally every music lover, music student, or musician of the community to the music program of the church,

and there can be no better method by which to accomplish this than by establishing some such plan as a choir school.

Many do not feel that they have the interest, time, or energy, but the choir-school idea has many incidental benefits for the director; these incidental benefits cannot be the objectives, but they are important. The most immediate benefit is the increasing number of students who will seek private instruction on a fee basis, vocal or instrumental. If the organist has failed to qualify as an expert vocalist, he may call in others. The vocal teacher may then use the director's studio or office for private teaching, in return for conducting a vocal class in the choir school.

Another obvious benefit to the director is the marked rise of his or her professional standing. If choirstalls are overflowing, if musicians young and old find opportunities to continue their music study, if the local publications herald (as they will gladly do) an attempt on the part of the church to actually serve the community, the organist will realize professional growth far beyond anything being "just another organist" can afford. A position as organist on the continent carries connotations of good musicianship and dignified professional services. A position of organist in the majority of American churches too often means a part-time avocation of someone employing only the smallest portion of his musical

or mental endowments to obtain a little pocket change. Incidentally, that is why most church positions financially are merely pocket change.

There are many roads to oblivion, but only one to artistry. One of the signposts on this road reads—Precision & Accuracy. To be precise about every detail will make one a good director, and respected. To be accurate is the fundamental attribute of musicianship. Perhaps there are other means by which to invest church musicians with musicianship, but the choir-school program, which is not a new one, has made more actual contributions to those who have come in contact with it than any other ecclesiastical agency.

What greater motivation can any church musician have than to realize, in the words of Dean Peter Christian Lutkin, that "An individual's idea or conception of God is dependent largely upon the music that has been heard and sung in the sanctuary."

Building moral stamina transcends the highest level of all other attainment. Social, economic, and industrial progress is the result of moral progress. To attune the emotions to the moralities of the Christian church, to help others vocalize the principles of Christian truth, to train the layman in a language all men understand—music, demands our best in physical, mental, and spiritual consecration.

## Maurice Ravel the Incurable

By PAUL DE LAUNAY

WHEN I was a student at the Paris Conservatory during the last years of the nineteenth century and the early ones of the twentieth I knew a great number of promising young musicians, pupils in the various classes. Many of them have made their way since, while others have passed into oblivion. Some I remember quite well, others I have forgotten completely, even to their names; many years have passed since I left the 'Boite,' as we used to call the old school, then situated in the rue du Faubourg-Poissonniere.

Among those I remembered always, though I did not know him intimately, but simply on the same footing as I knew all my school-fellows, was Maurice Ravel. The last time I saw him was in 1902, if my memory is correct, and in the classroom of Emile Pessard where I was studying composition. In those days Ravel had ceased coming regularly. He had already become a great personality—known as an extraordinarily brilliant young musician by many, especially by all of us students. In fact we youngsters looked upon him with a sort of veneration in the same light as a highschool student looks up to a brilliant senior. Ravel was 26 or 27, while we boys were only in our teens.

We had gathered around Pessard who, seated before his Erard grand, was playing some of our musical efforts in manuscripts, correcting them with all sorts of criticisms, especially when we dared to introduce modernistic ideas, an audacity we knew was against the ancient rules. We were forced to cling absolutely to the old and antiquated rules of the classic and romantic schools. Emile Pessard was undoubtedly an excellent man and a master of the first rank in regard to teaching composition, but antagonistic to all musical revolutions. With him it was always Bach, Mozart, Beethoven, Chopin, and the great masters of the period. Never did we have a chance to tackle new problems or 'revolutionary' harmonies. To have dared this would have been risking dislike. None of us consequently ever dared to disobey him; as good

*Personal recollections of an American 'Officier d'Academy' who was a fellow-student with Ravel in the Paris Conservatory—and the obvious object-lesson that progress can't be stopped by a set of rules.*

little lambs we followed his directions with implicit obedience.

One day, sometime during the spring of 1902, as we were nearing the end of the class, Ravel entered with a roll of music under his arm. Pessard who had been one of his teachers greeted him cordially enough, while all of us nodded to him. As we were only about seven or eight in the class, we were soon through; then Ravel presented his manuscript to the master, who glanced over it rapidly. Then Pessard, now back to his piano, began to make some pretty caustic comments, for he was inclined to be very sarcastic—I knew this from my own experience. Pointing to various extraordinary-sounding sequences which were successions of constantly-changing harmonies seemingly unprepared, Pessard exclaimed at each new surprise: "What's all this? . . . But it is impossible! . . . It is absurd! It's crazy!! . . . Who ever saw such a thing! . . . One cannot understand it. It is lacking in common sense! . . . Well! What a salad!! . . . Where in the devil do you find your harmonies? . . . But it is terribly discordant!" and many more such comments in the same vein.

We were accustomed to the outbursts of the professor, but this time we paid closer attention to his criticisms, for there had been sharp controversies about Ravel and his candidacy and preparation for the famous Concours du Prix de Rome—that great prize which the French government grants yearly to the most deserving musician or artist, sending him to Italy for four years, at the Villa Medici at Rome.

We were all ears that morning. Ravel did not seem upset by any means. He also was accustomed to such remarks and really, as far as I can remember, he seemed to enjoy it all as a matter of great fun to him. But when the examination of

the manuscripts was ended, Ravel asked permission to sit down at the piano and before we knew it had started playing from memory a composition by Erik Satie, known then as a composer with ultramodernistic ideas and under whom Ravel had studied a great deal and from whom, we may say, he had taken his inspiration and guidance for the future—having discarded the teachings of the majority of his old teachers, among them Pessard himself. The composition was Les Sarabandes, famous then because of the complete revolutionary upsetting of the antiquated rules still observed in a most sacred manner by the 'inmates' of the old 'Boite,' the Conservatoire.

I could not help looking sideways to my teacher, trying to judge his impression. Indeed, his features showed scorn and disgust; it made me feel uneasy; perhaps all felt as I did. You may imagine the various phases over the features of the bewildered master, while Ravel played not only this composition of a hated rival but a second one, the name of which I cannot recall. After the youthful Ravel had concluded his performance—"And you dare call that music!" exclaimed the disgusted master after a moment of silence, as we stood there, all of us dumbfounded at the audacity of our comrade.

Ravel enjoyed that morning to the utmost, I feel certain. I do not know why he did it; perhaps a little for spite because of past injustices suffered by him at the Conservatory. In any case, I never saw him after that in the classroom of Pessard.

We were all sorry to hear that Ravel had again failed at the Concours du Prix de Rome the following year, 1903. To fail the first time did not shock us as it did the second year. This time the great Faure, one of his masters, a composer with modern tendencies himself, and consequently able to understand the worth of the young composer, protested vehemently against the unfairness of the judges. Even the public, including all present and former students, accused the jury of being prejudiced. But this was not all and the tempest did not stop there. A third time, 1904, Ravel presented himself as a candidate and once more failed. A fourth time,

1905, Ravel presented himself again. This time the judges did not even permit him to enter the contest.

Then the tempest broke. Practically all musical Paris revolted. Everyone took the part of the unfortunate victim of the unjust judges. All clamored against the stupid conservatism of the old institution; from all sides began controversies which, if they did not help Ravel toward the coveted Prix de Rome, at least gave him fame by placing his name on everyone's lips. Many were the students of the old school who left in disgust and entered other institutions, among these the Schola Cantorum, a school encouraging all modern ideas and new tendencies, a school based on new principles started by such a master as Cesar Franck and continued by Debussy, d'Indy and many others.

In the meantime, while the controversies were upsetting all musical Paris and France, Ravel was working harder than ever. From his wonderful pen came that year his wellknown Sonatine and the Noel des Jouets. From that time on, his works appeared regularly. Ravel had his revenge. Today he is rated as one of the great composers of the century.

When the French government ultimately offered him the Cross of the Legion of Honor he declined it.

All during his student days, he had shown a profound admiration for and attachment to two masters, Chabrier and Debussy, the latter also for quite a time considered an audacious revolutionary—a lunatic, by some of the old teachers of the venerable institution. We can easily see in Bolero some of the influence of Chabrier. As for Debussy, Ravel idolized his music. It is said that while he was sick this last fall, he expressed the wish that the charming Prelude de l'Apres-Midi d'un Faune be played; Ravel wished his latest hours to be enriched by the music he loved.

NOTE: After that last injustice to Ravel, Dubois, attacked on all sides, was obliged to resign the leadership of the Conservatory and Faure who had been the champion of Ravel was appointed to succeed Dubois. This change took place in 1905 after Ravel's fourth attempt at the prize.—P. DE L.

## Technic of Sound-Wave Analysis

By Dr. C. P. BONER

REFERRING to the January issue, the reader will see how the author attempted to set down the major characteristics of organ tones and the corresponding demands on a synthetic instrument that proposes to imitate the organ. In that article, reference was made to the steady-state period in organ tone as the period during which the tone remains essentially constant, while the key is held down by the organist. The character of the tone during this period plays an extremely important part in the perception of the tone by the listener. It is the purpose of the present article to describe why and how analyses are made of the steady organ tone.

To those not primarily interested in scientific work and its processes, it may seem strange and out of place that organ tones should be analyzed by mechanical devices. In fact, this feeling is probably present in the minds of the vast majority of organists, organ builders, organ architects, and others working in related professions. Rather naturally, the artistry in people rises in rebellion against any purported invasion of its field, and particularly against an invasion from a machine without a soul, or from mere mechanical apparatus. Even those in science who are musically inclined often share this feeling of opposition to anything which promises, or threatens, to take down the veil from that which heretofore has been

*The purpose of tone-analysis is not to standardize tone but to discover exactly how tone quality is affected by minute changes in all the physical variables in pipe construction and voicing.*

regarded as an artistic creation, not readily amenable to rigorous mechanized operations. In justice to those who work in physical science and try to make mechanical analyses of problems and of essentially artistic instruments, it should be stated that in no case do these scientific workers attempt to remove the instrument, or the tone, from the artistic realm in which it logically belongs. Scientists have no hope whatsoever of mechanically supplying the soul of an instrument or of the performance on that instrument. No amount of mechanical analysis of organ tones can create that tone, fit it into the artistic pattern, provide the nuances expected from the performer.

On the other hand, every organist realizes that some organ registers are good examples of voicing and that others are poor examples. There are good Diapasons; there are many more poor Diapasons. There are good chorus reeds and raucous chorus reeds, good strings and strident strings; there are even a few good Vox Humana ranks. Of course, there



is no sharp dividing-line between what is good and what is bad; tastes differ, fortunately, in this intermediate zone of tonal quality. Still, many examples of organ tones are so outstandingly poor and many so outstandingly good that many listeners would agree on their goodness or badness. If one asks, "What makes that particular stop bad?" one is likely to find no answer that will hold up under critical examination. Two listeners may agree that the stop sounds bad, but they may give quite different reasons for the trouble. If the essential differences between the tones in question can be determined, then it should be possible to avoid these mistakes in the future, and thus to improve the tone.

A somewhat parallel situation exists in the human body. No amount of medical analysis, with all the apparatus and technic of modern medicine, can create a human being, instill into that being its spirit, and cause it to live and pattern a course. On the other hand, some human beings are sick and some are well, even to the extent of showing their degree of health or sickness to the ordinary observer. One observer might casually assign one reason for the sickly appearance of the person; another observer might assign another reason. Medical science, of course, relies more and more on laboratory tests to determine what is wrong with a sick person and what steps to take. The day of casual observation of patients is rapidly passing, to be replaced by increasingly accurate laboratory diagnosis.

Thus, it would appear that laboratory methods of diagnosis should be applied to the tones from organ pipes, not to create the tones and not to define whether they are good or bad, but simply to find out what is really in those tones. If this can be learned accurately, then a correlation of this information with opinions of capable listeners should provide a most valuable working-basis for improvement of the tones themselves, within limits. No instrument can possibly make a test and then say, arbitrarily, that the pipe tested is bad and sounds bad; only the trained human ear can judge whether the sound is bad. Unfortunately, it is equally true that no human ear can listen to the sound from the pipe and analyze it, or diagnose it, completely. The ear is not an analyzer in this sense. It forms its judgment, based on experience, of the tone as a whole; it does not take the tone apart and register all the components of the complex resultant. It is undoubtedly fortunate that the ear is NOT an analyzer in this sense; if it were, one's enjoyment of an artistic performance would be disturbed by the attempts of the ear to break down each sound into its components. One's taste is not a good analyzer of the chemical elements entering into the thing being eaten. Certain it is that a person does not make any progress toward analyzing a beefsteak into its chemical elements while in the process of eating; one merely eats, tastes, smells, and enjoys the steak as a unit.

Acoustical workers have used many devices in their efforts to analyze sound waves. Helmholtz used simple resonators which would respond best to certain notes. These resonators were simply hollow spheres open at each end of a diameter with a fairly small hole. When one hole is held to the ear of the observer, any sound entering the other hole will appear loud if the frequency of vibration of that particular note is the same as the natural frequency of the resonating sphere. Using these resonators, Helmholtz was able to pick out discrete harmonics in musical tones, and he deduced the fact that many musical tones were composed of several harmonics, or simple tones. The resonators could not tell Helmholtz just how strong these harmonics were; and thus his analysis can be called a qualitative analysis.

A very ingenious device, known as the Phonodeik, was later invented for the purpose of allowing photography of the sound-wave, or, more properly, of allowing a curve to be drawn photographically, attempting to represent the sound-wave in a conventional manner similar to water-wave curves. In the Phonodeik, the sound-wave struck a diaphragm and

caused it to vibrate, supposedly exactly as the wave itself. These diaphragm vibrations were transmitted to a small mirror, which caused a beam of light to move over the photographic film in such a way as to trace out a curve. Still later, with the coming of radio and its equipment, the sounds to be analyzed were picked up with a microphone, similar to that used in broadcasting; the microphone output was then amplified and passed into an oscillograph, which traced out a curve similar to that of the Phonodeik. Unfortunately, in both these methods of photographing sound-waves, certain difficulties appeared. If the work is done indoors, reflection of sound from the surfaces of the room so alters the curve representing the sound that no longer is the wave traced a true picture of the sound. Some parts of the recording apparatus also tended to distort the picture. Also, the resulting picture, or oscillogram, does not permit sufficiently accurate analysis in many cases, unless the harmonics in the tone are strong. In attempting to get rid of reflections of the waves from the walls and other surfaces of the room, it is necessary either to do the work in a room with non-reflecting walls, or to do the work outdoors, far above the ground. Rendering room walls non-reflecting to sound is a very difficult task, if not impossible. Working outdoors has its disadvantages, but it does solve this particular difficulty. On the other hand, getting rid of the distorting effects in the recording apparatus is not so easy; nor is increasing the sensitiveness of the method so easy, with ordinary oscillographic technic.

It would undoubtedly seem unusual to a musician or organ builder to propose that analyses of organ tones should be made outdoors atop a tall tower. Surely, the listening to these tones will eventually be done indoors, when the pipes have been installed in the organ chamber. Likewise, a sick person will, after diagnosis and treatment, live in his home or office, and not in the doctor's laboratory or office or hospital; yet, complete diagnosis requires that the patient temporarily move from his customary haunts into other quarters. When an organ pipe is set up outdoors, away from all reflecting walls, it becomes possible to make an accurate analysis of the makeup of the tone and to determine that certain tonal differences between two pipes are due to definite things in the pipes themselves. When the listener eventually hears the pipes in operation in the organ, he will be listening with two ears, separated by a head; these ears will deliver impulses to his brain; and all his experience, his desires, and his emotions will contribute to the enjoyment, or lack of enjoyment, of the tone. It must be remembered that the analytical apparatus has no head, no brain, no emotions, no desires. The only job of this apparatus is to analyze what the pipe itself is delivering; and this can best be done outdoors.

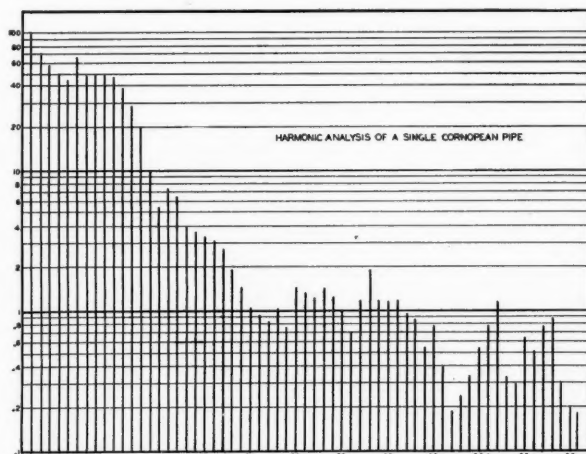
In attempting to avoid the limitations and errors of wave-form photography as described, acoustical investigators have more recently made their analyses by letting the measuring microphone pick up the sound and deliver it to an electrical analyzer directly, in such an arrangement that each individual harmonic is measured, one at a time. No picture of the wave is drawn by this type of apparatus; it doesn't require any picture. It avoids the most serious limitations of the older photographic wave-form technic and is able to measure harmonics that are so faint as to be just perceptible to the human ear. It is this type of apparatus that we are using at the University of Texas, in our study of organ tones. The apparatus functions somewhat like the ordinary radio receiver, which tunes to one station at a time (unless two or more stations are located on a single frequency). The radio receiver is said to have selectivity, as it separates one station from another. If a radio has a visual tuning indicator, or magic eye, or similar device, the indications of this device correspond to the intensities of the stations to which the radio is tuned. Similarly, our measuring equipment has an indicating meter which indicates the intensities of the individual



harmonics in the complex tone. Thus, it takes the tone to pieces and tells us how strong each component is.

THE AMERICAN ORGANIST published a photograph of our outdoor set-up in connection with the article in the January number. At first glance, the whole arrangement strikes the casual observer as something unusual, if not ludicrous. This is particularly true when one of our workers is climbing the tower to set up a new pipe, or is raising the 24' pipe-stand supporting the microphone. As we continue this work, sometimes by day and often by night, bystanders and campus characters are getting large doses of organ tones and some are seeing organ pipes for the first time. Even the police are interested, when chorus reeds are being analyzed. As the sound from the pipe enters the microphone located on the pipe-tower, the microphone delivers its electrical output through the cord shown in the photograph, into the nearby laboratory, where the electric current is analyzed, one harmonic at a time, by the electrical analyzer. When a pipe has been completely tested, we know its exact pitch, its intensity, and also the relative intensities of all the audible harmonics present in the pipe. The measurements are accurate and are reproducible, day after day.

Information we are getting from these analyses is beginning to tell us the complete story of tone-production in pipes. Since these measurements are merely in their infancy, much work remains to be done before it can be said just what is responsible for each harmonic in an organ-pipe tone. The final work of coordinating results of these tests with hearing tests and with qualitative listening tests of trained listeners who really appreciate good organ tone and are critical of it, remains in the future. Scientifically, it is our hope that we can solve some of the acoustical problems connected with sound-wave generation by organ pipes. Artistically, it is our hope that, through cooperation between genuine admirers and critics of good organ tone and the objective results of these analyses, continued and accelerated improvement in legitimate pipe-tones will result. Science, per se, is interested in the way in which the air columns, reed tongues, and pipe walls vibrate and set up sound waves. Art has all to gain, and nothing to lose, by joining hands with what can be a powerful ally.



Dr. Boner's Analysis of a single Cornopean pipe

#### THE CORNOPEAN ANALYSIS

Placing a single Cornopean pipe on the outdoor tower at the University of Texas, Dr. C. P. Boner of the Physics Department was able to discover and chart the strength of 61 partial tones. This merely means, for anyone who is interested, that in order to produce an imitation of an organ Cornopean the manufacturer would be compelled to produce 61 individual tones; nothing less would constitute a satisfactory imitation. Obviously, the machine that could do that would be so complicated that the cost would be prohibitive.

The perpendicular lines represent the individual harmonics or partial-tones, beginning with the fundamental (the first one inside the frame at the left) which, being the strongest partial in this particular pipe, is given maximum strength-rating of 100%.

The horizontal lines represent the relative dynamic strength of power, and as already fully explained by Dr. Boner, this, to satisfy the human ear, follows the logarithmic chart as shown. That is, one-third of the importance goes to the first 1% of the sum-total of tone, the second third carries up to 10%, and the final third comprises the remainder, up to 100%.

The chart shows that the first dozen partial-tones in this particular pipe progress, from loudest downward: 1-2-6-3-4-8-9-7-10-5-11-12. The relative strength of the partials above No. 40 fade out in this order: 52-41-42-58-43-45-51-57-55-44-50-56-46-49-53-59-54-48-60-47-61.

Dr. Boner writes, under date of March 4: "We have just completed tests on the effect of mouth-width and find them very startling. I fully believe we shall eventually be able to say just what harmonics are influenced by each single factor."

Those who have been increasingly demanding that the organ, just like every other musical instrument, produce its own harmonic richness naturally and by inherent qualities of the foundation pipes themselves, may yet live to see the day when just that is achieved. When by these complicated and tedious analyses Dr. Boner is able to say just what happens to the harmonic structure of a pipe when this or that structural change is made, it is not unreasonable to believe that the organ-building industry will be able to produce a live, vibrant fundamental organ tone far surpassing the richness of anything yet achieved, and make our organs approach the harmonic grandeur of the orchestra.

The organ world is indebted to the Wicks Organ Co. for their cooperation with Dr. Boner which laid the foundation upon which the present intensive scientific work is being done. The Wicks factory has furnished Dr. Boner with many pipes, including Cornopean as our chart shows, and promises that the results of the special work Dr. Boner has been commissioned to undertake on these pipes in behalf of the Wicks Company will be presented to the organ world through these pages.—T.S.B.

#### Flemington Idea Expands

• Hunterdon County, N. J., now has its Inter-Church Junior Choir organization, writes Miss Vosseller: "It embraces four rural churches and a union Sunday-school. Last evening our Methodist junior choir sang at the little Methodist Church in Quakertown, a village of about 100 souls; this Church supports the movement, so our children's service was a demonstration. Miss Hopewell has been taking our choirs over to the different churches to show the people just what they can expect."

"We now have so many interesting people here, doing such worthwhile things, and they have swung into line with the junior-choir project. There is a new consolidated school in Frenchtown, embracing a number of schools, and the choir rehearsals are held in the school building immediately after school hours. March 13th Miss Hopewell invited a group of the older girls from the new choir to come over and sing with us, to enjoy the experience of singing with our well-seasoned choristers."

"This is an entirely new development—an inter rural-church junior-choir movement, with promise of great value. It is too new yet to achieve any great advances, but knowing the women who are back of it, I feel sure it is bound to show fruit for the future. Now if the idea could be spread, see what it would do for the musical and spiritual life of the rural churches and their young people?"

# A Miniature Sliderchest Organ

Built by HOLTkamp

With an outline of the Builder's principles

HEREWITH are details and stop-list of a small straight installed in Emmanuel Lutheran, Rochester, N. Y., by the Votteler-Holtkamp-Sparling Organ Co., the organ that furnishes this month's cover-plate and frontispiece.

ROCHESTER, N. Y.  
EMMANUEL LUTHERAN  
Holtkamp

V-7. R-10. S-7. B-O. P-515.

PEDAL 3": V-2. R-2.

16 SUB-BASS 32w

8 CHORALBASS 56 32m

GREAT 3" bass, 3 1/2" treble: V-2. R-2. S-2.

UNEXPRESSIVE

8 PRINCIPAL 50 68m

4 NACHTHORN 50 61m

SWELL 3" bass, 3 1/2" treble: V-3. R-6. S-3.

8 QUINTATON 55 61m

4 PRESTANT 62 61m

IV CORNET 72-81—86-90 200m

Couplers 8: Ped.: G-8-5 1/3-4. S. Gt.: G-4. S-16-8. Sw.: S-16.

Crescendos 2: Swell. Register.

Semi-Fixed pistons: 2, with Stops-Added, and Cancel pistons (for definitions see February page 59, T.A.O.)

Reversibles 2: G-P. S-P.

No Tremulant. 1/2 h.p. blower.

Composition of Cornet Mixture: 1—15-19-22-24. 18—15-19-22. 25—15-17-19. 37—12-15-17. 49—10-12-15.

The cover-plate shows the unusual and attractive little console, and the frontispiece the whole organ. Shutter-front of the Swell is sloped and has 3/16" to 1/4" clearance between closed shutters. Silver contacts throughout. And of course the sliderchest, which will be dealt with in a later issue.

Organists whose living depends upon the kind of music they can draw from an organ should be more than passively concerned with the present trend for unexpressive pipework. No one will deny that enclosure does change the tone quality. Nor can anyone deny that there's not a reputable conductor in all the world who would for a moment tolerate a musician or instrument that lacked the power of crescendo and diminuendo. Now does the organ gain more than it loses? or lose more than it gains? An organ builder can not answer that one; only the profession and the public can answer. At any rate, while T.A.O. does nothing more for the moment than repeatedly raise the question, the expressive or totally-unexpressive question may be argued either way by any competent contributor.

The following comments are taken at random from Mr. Walter Holtkamp's letters on Emmanuel organ and his sliderchest ideas:

"The 16' Sub-Bass is built with low mouths. The 4' Choralbass is worth its weight in gold and imparts a decided point and clarity to the Pedal without noticeably raising the pitch.

"The Great 8' Principal (used in the front pipes of the case) is far from being a bold Diapason of the English variety; the tone is mild and broad; it has that peculiar singing quality produced only by low pressure and wide low-cut mouths. The 4' Nachthorn is an open metal flute of large scale, precise and positive in speech.

"Quintaton is a capped metal flute of quiet meditative quality; as its name suggests, a trace of quint is audible; in the full Swell it gives remarkable breadth and fulness. Prestant 4' is quite bold and assertive.

"I have no quarrel with a certain amount of unifying, extension, duplexing or any other system. I have no special quarrel with orchestral imitations or other EXTRA organ effects, providing the simple straight organ structure is first fully provided. To emaciate the true organ structure for the sake of the specialties and then try to compensate for the omissions by resorting to borrowing is merely an indulgence in wishful thinking.

"A music-instrument builder has a definite responsibility to the composers of music. It amounts to an obligation to so endow his instruments that they will bring out all the serious existing music which lies within the scope of the instrument. The composer, builder, and player are an interdependent team; one cannot function without the other. The composer is entirely at the mercy of the instrument-builder and the interpreter. Standing as he does between composer and interpreter, the builder has the greatest responsibility.

"While it is yet too early to make a general statement about the results we have achieved with the sliderchest, my observations to date convince me that it has possibilities way beyond our present comprehension. In the March 1934 T.A.O. I stated that wind-pressure 'is today the most important question before the organ public.' This prophecy has since proved true. I have much the same feeling about the sliderchest at this writing. It is a resource not to be lightly shrugged aside and dismissed as irrelevant."

Mr. Holtkamp finds the cost of such an instrument as here specified is approximately \$2,000. He suggests various other stoplists, in all of which the 16' Sub-Bass is retained, but the second voice becomes either Fagotto, Violoncello, Cromorne, or Stille Posaune, all 8'. Alternate Greats are not very different, but some of the suggested Swells are:

8' Quintaton, 4' Flute, 4' Oboe Clarion;

8' Flute, 4r Mixture, 4' Oboe Clarion;

8' Gemshorn, 4' Flute, 3r Cornet;

4' Prestant, 2 2/3' Quint, 1' Flute;

4' Prestant, 2 2/3' Nasard, 3r Mixture.

Supplementing his original comments, Mr. Holtkamp later added:

"I am now convinced there are many advantages in the sliderchest, or note-chamber chest, as against the individual-valve or stop-chamber chest. It promotes fuller and more ample sonorities; it helps produce clearer and more agreeable results in contrapuntal music; and it encourages legato and even super-legato touch. Some builders abroad even go so far as to state quite positively that the sliderchest is the one and only true chest. In America we may never go to that extreme but I am convinced that eventually the sliderchest will play a much more important part in organ-building."

Probably the comments on legato are not meant as they seem to be understood, for it is no longer denied that legato in organ-playing has done more harm than any other defect the art ever tolerated. Some day when some of our builders begin to experiment with changes in the key's point-of-speech, reducing it drastically, the mud and gurgle of tormenting organ legato will pass into oblivion where it belongs. If a key speaks before it has descended 50% of its distance, mud results; it will probably be discovered ultimately that the key must go down 70% or 80% before speaking, if we are to eliminate the mud that is due, nowadays, more to the playing than to the ensembles.—T.S.B.

## Poister Teaching in Los Angeles

• Arthur W. Poister of the University of Minnesota will conclude his special summer teaching at the University in July and conduct a special class in Los Angeles from July 29 to Sept. 2, with Irene Robertson at 922 Elder Court assisting as business manager. His University summer teaching extends from June 13 to July 22.

# EDITORIAL COMMENTS

## AND REVIEWS

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In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

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### Time for More Clarifying

NO USE in getting mad if the other fellow doesn't agree with all we say. If anything is good, it can be successfully defended to all reasonable men; the earlier we hear from the Doubting Thomases, the better. A book gives the author's viewpoints but a magazine reflects the opposing viewpoints of all sides. So here's another "for the book," as Senator Richards would put it. It comes from a composer who wants more light on this one from the Senator's Germanic Museum article:

"The complex writings of the modernists become logical and enjoyable when freed from the indecision and dullness of the eight-foot organ."

Our questioner wants to know just how this works out, and being a Doubting Thomas, he says, on his own hook:

"O ye dull orchestras, pianos, violins, voices, etc. which are all 8' tone with no squealy harmonics artificially added! I hope to live to see the day when the organ will have its harmonics derived naturally instead of artificially."

Don't jump on me for "squealy," for he said it, not I. I'd be as contemptible as Hitler and every other political scoundrel if I, like them, tried to tell men what they have a right to say and what not. Certainly we want constructive leadership in any job; we want to champion what we believe is good and put the skids under what we think is otherwise. But I and T.A.O. have done more than all other journalism put together to foster the development of the clarified ensemble and since I have heard an example of that type of organ which I think deserves all the praise that can be given it, I think the thing has outgrown its babyhood, its experimental wanderings, its infantile protectorate and is now man-sized and capable of defending itself by nobler means than censorship.

Every surprisingly good move in a new direction immediately brings on a mob of imitators. That is as it should be; but in the organ world it is resulting in many fatalities—just as it did in the aviation world. Colonel Lindbergh flew the Atlantic with perfect success because he had passed the necessary schooling and knew how. A dozen others, without that schooling, without the necessary practical experience, tried the trick and made fine food for fishes.

Some of us still fail to see the import of Mr. Michelsen's article. Neither this organ world of America nor any other in its right artistic mind will stand for squealy mixtures, and if this magazine, all unintentionally, has stampeded too many of us into too early attempts to monkey around inexpertly with mixtures in organs bought and paid for and played in public, the results will be disastrous. Can't be anything else.

"Just how would we play Karg-Elert or accompany a quartet with this type of organ?" asks the gentleman. Now don't jump on me or T.A.O. for that one either. We didn't ask it, he did. And one brilliant and competent mind in this organ world of ours has just as much right to have its say as another similarly brilliant and competent mind; if I thought this new type of ensemble were not better than anything else the organ world has ever yet heard in any era I would not bother either to define or defend it. But I'm so

thoroughly fed up on impossible mud & muddle that I want to see every Doubting Thomas in America take a crack at this new work and dig into it until his every objection has been answered and he's as thoroughly a convert as many of the rest of us are. The only reason why so many of us still jump on the mixtures is that there has been no public discussion of the mixtures in any technical way that would bring about a general knowledge of precisely how to go about building them; the result is that we've all too often gone about it in 1938 precisely as we did in 1928 and 1918, and the mixtures have screamed and squealed just as badly as we ought to have known in advance they would. If those of us who admire these new mixtures and know how to design them, were to come to their rescue with facts and figures, this onslaught of unsavory mixtures would never have hit us.

My word isn't worth much on how to build proper mixtures, and those whose words would be worth a lot, won't talk; but I'd say there are three essentials: 1. Drastically lowered wind-pressures; 2. Much larger scales; 3. Complete redesigning of ratios, breaks, etc.

Incidentally, Senator Richards spoiled his vocabulary in trying to tell me how wrong my recent comments about mixtures were. He said the impossible organ-playing I had heard was not at all due to the mixtures but to the blundering use of 4' and 2' stops and 4' couplers. I'm willing to believe it.

Anyway, the mixture advocates now know what their potential friends are saying behind their backs; if any of them want to defend the mixtures against unjust criticisms, these pages are wide open. We can't cure a bad tooth-ache by ignoring it; visiting the dentist is a lot more intelligent. Here-with a whole flock of T.A.O. readers visit the Doctors of Mixtures and hopefully await the prescription.

—t.s.b.—

Those loud-speaking minorities in America who are thoughtlessly being used as a catspaw to fatten the bank account of the political scoundrels who now control virtually the entire nation should take a look at the latest move of similar politicians in another country before they again speak a syllable in defense of the contemptible scheme of the politicians to saddle the music world with a dictator in the guise of one of those cankerous government bureaus. They've had a government bureau "to foster music" in Germany for a long time and the latest order is that henceforth no composer and no publisher in Germany may publish any composition unless these scoundrel politicians say yes. And musicians performing in public in Germany must "give preference" to German compositions bearing the "official" consent.

If any of us are deaf, dumb, and blind, that means merely that the politician makes a door-mat of the artist.

The pity of it is that in America there are those so ridiculously simple-minded that they think our treacherous government should inaugurate a bureau to foster the arts. The politicians, certainly, are all for it. It would give them that much more money to spend, that many more hirelings to put on their padded-payroll, that many more votes safely bought for the next election. I wish my good old warrior friend Dr. Audsley were back here to supply me with a few of his choicest adjectives. I need them.—T.S.B.



## Kwalwasser-Dykema Tests

By RUTH KREHBIEL JACOBS

Children's Choirs: Article 3

MY first article on children's choirs suggested that the musical aptitude of the children be tested by the Kwalwasser-Dykema method. Now comes the urgent question, what is the Kwalwasser-Dykema test?

Musical aptitude tests are certainly not a necessity for effective children's work, but they do help to a more definite knowledge of the musical capacity of the group. They reveal the strong responses, and those that will need stimulation; they show how much you can rightfully expect your children to accomplish easily.

These tests, compiled by Jacob Kwalwasser of Syracuse University and Peter Dykema of Columbia University, are recorded on Victor records Nos. 302 to 306, and cost \$7.50. The manual of directions, a hundred test blanks, and a set of matrices which make a very simple matter of the correction of the papers, can be obtained from Carl Fischer for \$1.50.

The ten tests measure the following abilities and capacities:

1. Tonal Memory. This test consists of twenty-five pairs of short phrases, from four to nine tones in length. The pairs are the same, or only slightly different. The student is to judge whether the second phrase of each pair is like the first, or different.

2. Quality Discrimination. A motive of two notes is repeated twice. The student is to judge whether the repetition is played by the same or a different instrument.

3. Intensity Discrimination. In this test the student is to judge which of two tones, alike in pitch and duration, is stronger. The test contains fifteen pairs of tones, and fifteen pairs of chords.

4. Tonal Movement. In this test there are thirty incomplete four-note phrases. The student is to judge whether the phrase should move up or down to the fifth and final tone.

5. Time Discrimination. The twenty-five patterns in this test consist of three consecutive tones, the first and last exactly equal in duration. The student is to judge whether the middle tone is also the same, or different in duration. This test was cut with mathematical accuracy and reproduced on Duo-art rolls, then transcribed to records.

6. Rhythmic Discrimination. Twenty-five sets of short rhythmic patterns, each having two parts. The student is to judge whether or not the second part is an exact rhythmic repetition of the first.

7. Pitch Discrimination. This test contains forty sustained tones. The pitch is exactly the same at the beginning and the end. The student is to judge whether it changes pitch in the middle. This test is made with a mechanical instrument that makes possible very slight, measured variations in pitch.

8. Melodic Taste. This test consists of ten short melodies, with two different endings. The student is to indicate his preference of endings. The grading of the test is based on general musical appeal, structure, balance, and phrase comparability.

9. Pitch Imagery. The student has before him a series of twenty-five tonal patterns. As the record is played, he is to judge if what he sees and what he hears are the same or different.

10. Rhythmic Imagery. The student is given a set of twenty-five rhythmic patterns, and as they are reproduced on the record, he is to judge whether or not the patterns played by the record are the same as those on the printed page.

The tests can be given very easily to a class of any size. The answers, in all cases, are to be indicated by only one letter, for instance: S for same, and D for different. The records are so timed that the student has no time for long consideration; he is forced to record his instinctive response.

The compilers suggest that the students be allowed to hear several patterns in each of the tests before they are asked to record their reactions.

A set of matrices makes the correction of the papers very simple; and the percentage standards, based on the scores earned by two thousand grade and highschool students, gives quite an accurate evaluation of the natural capacities of the child tested.

(To be continued)

## SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

### Index of Current Summer Courses

• *Herewith is a summary of the summer courses advertised and described in previous pages for the current season:*

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 5; March pages 78 and 103.

Edith E. Sackett, junior-choir work; New York, July 5 to 15; March pages 78 and 103.

Wellesley Conference, Anglican church music; Wellesley, Mass., June 27 to July 8; Feb. 49, March 106.

### Guilmant Organ School

• In addition to facts presented on March page 103: organ work will be divided between technic, registration, interpretation, and repertoire. Each registrant will have each week one private lesson with Mr. Nevins and one private lesson with a second member of the faculty, and will attend the weekly master-class conducted by Mr. Nevins. The choir-masters' course devoted to general choir work and oratorio services will be conducted by Mr. Nevins.

### Westminster Choir School

• Dr. John Finley Williamson and his faculty will as usual conduct two courses, the first in Occidental College, Los Angeles, Calif., June 27 to July 15, the second in Northfield, Mass., July 25 to Aug. 14. Registrants in Los Angeles will have the use of Occidental College equipment, including its music building and practise rooms, chapel, organ, the Carnegie set of phonograph records, studios, rehearsal rooms, gymnasium, swimming-pool, and dormitories. Dr. Williamson himself will give the students 24 hours each week divided six hours each to the vocal, conducting, model choir, and laboratory classes.

The vocal class, most important of all to the success of the modern church organist, will prepare the organist to "teach singing as applied to choral work. Here the student observes daily how vocal technicalities are mastered and vocal obstacles disposed of." The students themselves will constitute an experimental choir which Dr. Williamson will use to give instruction in choir management and directing. With this class-choir Dr. Williamson will prepare a program of 12 to 16 numbers of new material and present it in public concert. "All this material will be selected with a view to its adaptability for preparation and finished rendition by the average choral group." The laboratory class "will demonstrate in a practical way the principles of voice teaching as applied in particular to the young untrained voice," such as every church organist is likely to have to depend upon for his own choral forces.

Organ work in the Los Angeles course will be directed by Clarence Mader. Supplementary private lessons in voice will be given by Joseph Lautner. Dr. Henry N. Switten will give private lessons in solfeggio and theory.

The Northfield courses will be the same, excepting that Carl Weinrich will be in charge of organ work, giving both private and class lessons, the latter consisting of six sessions to be devoted to service playing, accompanying, and church repertoire.

In both Los Angeles and Northfield Mr. Lautner will continue the choral and vocal summer camp for young people of highschool and college age, the course consisting of six hours each week devoted to each of five subjects: voice, sight-singing, laboratory class, conducting, and choral class.



**Dr. Dickinson's 'Twilight Music' Series***Sunday afternoons, Brick Presbyterian, New York*

• The value of Dr. Clarence Dickinson's series of "Twilight Music" services which began with the new year is so great that the complete series for January and February is given herewith in chronological order.

**DIETRICH BUXTEHUDE**

(Congregational hymn; invocation.)

"Lord in Thee do I trust" (solo cantata with 2 violins)

(Sermon)

Prelude &amp; Fugue in F

"My Jesus is my lasting Joy" (solo)

Choralprelude: Praise God ye Christians (organ, 2 violins)

(Congregational hymn)

"Beloved Christians now Rejoice" (cantata, written c. 1673)

(Prayer, benediction, choral amen)

**MUSIC of JEWISH SYNAGOGUE**

The Shofar Song (with trumpet)

Call to Praise ("Bor 'chu" and "Boruch")

"Kedusha"

Silent Prayer, and "May the Words"

Creed: "Sh'ma Yisroel"

Adoration ("Va'a nachnu")

"Thy Kingdom Come" ("Kaddish")

Kol Nidrei (arranged for cello, by Bruch)

"Into Thy Hands" ("Adon Olom")

Aaronic Benediction; Three-fold Amen.

Shofar Call

"The traditional theme of the Shofar," says Dr. Dickinson, "is supposed to date from King David's day; a very elemental melody. It is, I believe, generally recognized as the oldest in the world. In true temple fashion, the Shofar Song, with the trumpet used instead of the Shofar or ram's horn, opened the service, and the Shofar Call closed it." All selections are traditional Jewish music.

**VESPER of EASTERN ORTHODOX CHURCH***Preparatory to Sabbath Service*

(Theme: the Incarnation, Christ, the Light of the world)

"Bless thou the Lord," Greek trad., ar. Rachmaninoff

"Blessed is the man," Rachmaninoff

"Lord have mercy upon us," Serbian liturgy

"Light Celestial," Tchaikowsky

"The Song of Simeon," Kastalsky

"The Lord's Prayer," Apletscheieff

Borodin, In a Monastery (organ and Chimes)

"Holy angels singing," Russian trad.

Choral amen, from the Greek liturgy

**MUSIC of the DIVINE LITURGY***Eastern Orthodox Church*

Praise: "Bless the Lord," Ivanov

Penitence: "Kyrie Eleison," Byzantine trad.

Christian Faith: "Hymn to Trinity," Rachmaninoff

Call to Communion: "O come let us worship," Tchaikowsky

Approach to Mercy Seat: "Cherubimic Hymn," Bortniansky

Confession of Faith: "Nicene Creed," Gretchaninoff

Adoration: "Holy holy holy," Gretchaninoff

Prayer to Holy Spirit: "We praise Thee," Shvedof

Consecration: "To Thee O Lord," Rachmaninoff

"The Lord's Prayer," Apletscheieff

Thanksgiving: "Praise ye the Lord," Rachmaninoff

Moussorgsky, Kiev Processional (organ and chimes)

Prayer of God's People: "Save O Lord," trad.

**MUSIC of the ROMAN LITURGY**

(Theme: the Sacrifice, Christ the Mediator)

Preparation: "Asperges Me," plainsong

Introit Psalm 43: "Judge me O God," plainsong, Tone V-1

"Kyrie Eleison," Gabrieli

"Gloria in Excelsis," Pergolesi

"O Savior of the world," Palestrina

Gradual: "O Lord most holy," Bruckner

"The Nicene Creed," plainsong

"Panis angelicus," Franck (violin, harp, organ)

"Sanctus—Benedictus—Hosanna," Gounod

"Agnus Dei," Bizet (violin, harp, organ)

Schubert, Ave Maria (violin, harp, organ)

Choral amen, Astorga

**LUTHERAN LITURGY: REFORMATION PERIOD**

Bach, Choralprelude: Ein Feste Burg

"Gloria," Nicolaus Decius (1526)

"Sing to the Lord a new song," Schuetz

Bach, Sonata: Allegro (2 flutes and organ)

"Awake my heart's Beloved," Hans Sachs

"Jesus unto Thee be praise," Gumpeltzhaimer

Creed, sung by congregation and choir on a chorale

"God my Shepherd," Bach (2 flutes and organ)

"Pharisee and Publican," Schuetz

"Christ is arisen," Vulpius

Bach, Largo (Musical Offering, 2 flutes and organ)

"God be merciful" (from Luther's Service, 1526)

**CALVINIST LITURGY of REFORMATION PERIOD**

"Lord Jesus think on me," psalter melody

"Sinners Jesus will receive," Goudimel

"The Commandments," Calvin's first psalter (as sung in Calvin's church in Geneva in 1538)

"Turn back O man," ar. Holst

Huber, Peace on Earth (cello and organ)

"Song of Simeon," Bourgeois

"Arise O ye servants of God," Sweelinck

Sweelinck, Sacred Air with Variations (cello and organ)

"Born today," Sweelinck

"Fill Thou my life," Scottish psalter

"Behold how good a thing," Scottish psalter

Huber, Sonata: Andante (cello and organ)

Choral amen, Goudimel

"Salutation to Jesus Christ," Bourgeois

**MUSIC of ANGLICAN LITURGY***Reformation and Restoration Period*

"Call to Worship," Merbecke

Introit: "Father of all," Tye

Penitence: "Lord for Thy tender mercies," Farrant

Dowlan, Lacrymae (2 violins and organ)

"Responses," Tallis

"Psalm 23," Anglican chant

"Magnificat and Nunc Dimittis," Gibbons

"Sweet was the song," Attey (soprano, 2 violins, organ)

"Now that the sun hath sunk," Purcell

"If ye love Me," Tallis

"Alleluia," Weelkes

Purcell, Golden Sonata (2 violins and organ)

Choral amen, Tallis

"Let my prayer," Purcell

**WESLEY FAMILY in CHURCH MUSIC**

"Soldiers of Christ arise," text by Charles Wesley

"We lift our hearts," text by John Wesley

"Behold the Savior," text by Samuel Wesley, Sr.

Charles Wesley, Jr., Andante (violin and organ)

"Sing aloud," music by Samuel Wesley the Younger

S. Wesley, Jr., Allegretto (violin and organ)

"Blessed be the God," Samuel S. Wesley

"Come my soul," John Wesley's Foundery Collection

"The Crucifixion Tune" (John Wesley's Conversion Tune)

"Come O Thou traveller," Noble (text, Charles Wesley)

Samuel Wesley, Prelude &amp; Air (violin and organ)

Choral Amen, Samuel Wesley

"Lead me Lord," Samuel S. Wesley

This complete series, given Sunday afternoons at 4:00, was evidently inspired by the 'Twilight Music' services in Buxtehude's church, which were "so famous that Bach walked two hundred miles to hear them," and stayed so long he almost lost his position.

### Donald C. Gilley to Worcester

*Appointed to Wesley Methodist*

• Donald C. Gilley, head of the organ department of Jordan Conservatory and on the faculty of Butler University, Indianapolis, becomes organist of Wesley Methodist, Worcester, Mass., April 1. Mr. Gilley was born in Stoughton, Wisc., did two years of study in Beloit College, then a year in the Eastman School of Music for the certificate in theater organ playing, and entered Oberlin Conservatory in 1924, graduating in 1928 with the Mus. Bac. degree. Three years later he



Donald C. Gilley

went to the Cincinnati Conservatory where he earned his Mus.M. degree. In 1935 he took a summer-school course in choir work.

His organ teachers were chiefly Dr. George W. Andrews at Oberlin for four years, and Max G. Miranda at Beloit, two years.

Graduating from Oberlin, he was appointed to Earlham College in 1928, going to Butler University and Jordan Conservatory in 1933, from which he now goes to Wesley M.E. in Worcester. His choral work has been directing the Earlham College Glee Clubs, Butler University choirs, Butler Madrigal, and Jordan Conservatory choir. In 1936 he was director of the Foster Hall ensemble—strings, voices, piano, and harp—for Mr. Josiah K. Lilly of Foster fame. His church positions have included the First Churches of Christ, Lorain, Ohio, 1926-8, and Richmond, Ind., 29-31. In Worcester Mrs. Gilley will be associated with her husband in the management of some of the junior choirs; Wesley M.E. has five choirs.

### On Stoplist Printing

• "As to the new method of listing organ specifications, I agree with the Senator. One can see at a glance just What's What, and it should clarify things muchly for the layman," says Dudley Warner Fitch.

"It seems to me altogether very clear and satisfactory," says William King Covell. "I have one suggestion to make: would it not be best to indicate an extended rank, in terms of credit for total number of pipes, at its lowest pitch?" When a set of pipes was used at 8' on the manual and 16' on the Pedal, T.A.O. formerly listed the pipes with the manual, considering the Pedal the borrow. But now the designer, in sending the stoplist, puts the pipes wherever he put the emphasis, and T.A.O.'s stoplist follows the designer's indicated preference. Thus the pipes go to the Pedal if the designer says so, and to the manual if he says put them there. T.A.O. still believes that when a register is used for 16' and

8' manual and 16' Pedal it is possible to place the emphasis on any of them and that its duty is to show as clearly as possible where the designer himself put the emphasis. But T.A.O.'s red-tape no longer insists, as once it stubbornly did, that the pipes must go here or there; the designer does the dictating nowadays. Right? Our stoplist form has gone through hundreds of minor changes and improvements; we think it's the clearest way yet devised to show in print what is in an organ.

The big nigger in the very big woodpile today is the mixture. More and more designers are refusing to discuss the content of their mixtures, with the result that no one can profit in the least by the experiments of anyone else; everyone must blunder along in mixture-work and gain more and more enemies for mixtures in a day when they could and should be gaining friends. That's regrettable.

### A Hymn Festival Service

*Presented by Donald D. Ketting, M.S.M.*

• in Westminster Presbyterian, Lincoln, Neb., Dr. Paul Covey Johnston minister. Says Mr. Ketting: "It was quite a colorful occasion. The five choirs of the church (210 singers) marched in, singing their memorized processional. The line divided at the chancel and the choirs marched back to assigned places in the nave via the side aisles. Each choir was completely surrounded by the congregation. The precentor directed the singing from a special platform placed across the center aisle after the processional. Certain choirs were assigned the more unfamiliar tunes, which they introduced under the direction of the precentor. All in all it was a great occasion, with the church filled (well over a thousand people) and with very inspiring singing."

### THE SERVICE

Mueller-g, A Song of Faith (on two hymntunes)

McKinley-j, Fantasie on When I Survey

Processional: "Christ Triumphant," Ketting-ms. ("The Boys", Carol, Antiphonal, and Chapel choirs to the nave, the Motet Choir to the choirloft." Congregation joined in the last stanza.)

Invocation; Lord's Prayer; Hymn 12. ("Introduced by the Boys' and Motet choirs, singing stanzas 1 and 2 antiphonally. The congregation and choirs to sing the 3rd stanza.")

Congregational hymn 204; Hymn 70 (first stanza by Carol choir alone).

'An Antiphon of Praise and Thanksgiving,' which included responsive reading of Psalm 100, followed by "Charlotte Lockwood's anthem arrangement of the text and tune of Hymn 4," followed in turn by Psalm 95 read responsively, and then the "Doxology."

'Hymns of Christ':

His Advent: "Come Thou long expected Jesus"

His Example: "Christ of the upward way"

## Junior Choir Work

*For Directors of Junior Choirs*

*under direction of* **Edith E. Sackett, B.M.**  
*Instructor in Junior Choir Work, Westminster Choir School*

**Fort George Presbyterian Church**

186th Street and St. Nicholas Avenue

**New York City July 5-15, 1938**

A complete course in Methods, Tone Production for children, management and development of junior choirs, with demonstration lessons and practice teaching. Terms: \$25. for the complete course. For full information apply to:

**Edith E. Sackett**

15 West Mt. Vernon Place

Baltimore, Md.

Adoration: "Jesus Lover of my soul"

His Ascension: "Hail the day"

Missions: "Heralds of Christ" (In most of these five hymns the choir sang the first stanza alone, and the congregation joined in the rest of the hymn.)

Offering. McKinley-j, Fantasie the King of Love

Hymn of Decision: "Once to every man and nation"

Spiritual Serenity: "Dear Lord and Father"

Christian Fellowship: "Rejoice ye pure in heart"

Hymn of Benediction: "Now the day is over"

Prayer; Benediction. ("As a response, the choirs and congregation will join in humming the tune 'Merrial.' At the conclusion of this response the congregation will remain seated until the choirs have withdrawn.")

#### William Boyce's Symphonies

• The entire set of eight Symphonies by William Boyce are now available as transcribed by Constant Lambert, recorded by the Timely Recording Co., and played by the New York Simphonietta.

## The Oakland First Unitarian

Built by AUSTIN

With comments by J. B. Jamison

SOME of the characteristics of the new Austin in the First Unitarian, Oakland, Calif., are commented on by J. B. Jamison of the Austin staff who compares this instrument with the Schulze in Tyne Dock. Says Mr. Jamison:

"In the context of the Great the two organs are remarkably alike. This resemblance consists not only in the specifications but in the scaling and voicing—in all details of mouth-widths, cut-ups, nicking, foot-openings—of the major Diapason chorus work. The context of the two major Mixtures is much the same, though the Austin mixture breaks one rank at a time. Pressure for both choruses is identical, 3 1/4".

"Diapason-1 at Tyne Dock is slightly less than 42 scale, being 2 1/4" diameter at 2'-C; the Oakland is scale 42, or 2 3/16" minus, at 2'-C. Schulze halves on the 17th, Austin on the 18th, so that the trebles of the two are almost the same, though the basses of Austin are smaller, CC being 5 5/8" against 6 5/16" for Schulze. Both organs have the Twelfth and Fifteenth tied together in a 2r register, with similar scaling and voicing details; Oakland uses pipes a trifle larger than Tyne Dock, due to the 18th-note halving ratio."

After praising the many features of the new Austin, as any builder would naturally do for his own work (though that would not be sufficient warrant for reproducing such views

here) Mr. Jamison defines what must characterize a mixture if it is to have any permanent revival in America.

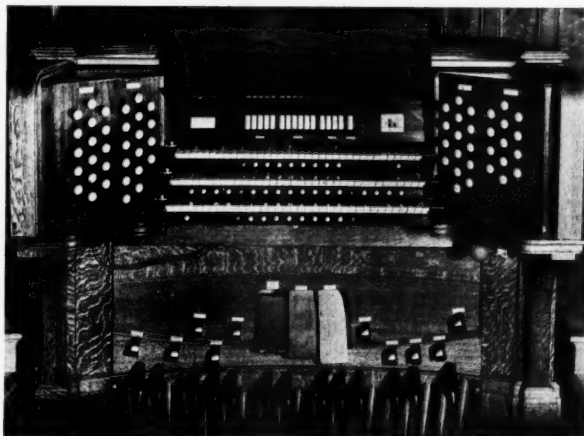
Such a mixture, says he, must not have "the least trace of harshness, scream, or hard, dry, shallow brilliance such as unfortunately characterize" most mixtures and "even today . . . still prevent many a good organist from unreservedly endorsing mixtures. "Without the unforced Schulze timbre with its gracious, persuasive, rather than percussive or domineering, quality, chorus work may well be" a lot of uncomplimentary things.

The composition of the two mixtures is given by Mr. Jamison as:

OAKLAND		TYNE DOCK	
19-22-26-29—	1-13	19-22-26-29—	1-19
15-19-22-26—	14-25	12-15-19-22—	20-31
12-15-19-22—	26-37	5- 8-12-15—	32-61
8-12-15-19—	38-49		
5- 8-12-15—	50-61		

On a detail of voicing Mr. Jamison says—and any reputable builder's viewpoint on such details will always be welcomed in T.A.O. even though hotly disputed by others:

"One has been told that with a cut-up as low as a fourth, with wide mouths, fine nicks, and generous foot-openings, the tone must be very bright and edgy. This is not necessarily true. The pipes can be voiced to sing but not to shout. Here, as with a properly placed voice, there is a whole unbroken series of harmonics, not merely an octave and a trace of a twelfth. No harmonic is unduly accented. No one member dominates. The chorus is not 8', not 4', not upperwork, or double; each constituent is absorbed into the whole and harmonically welded into something with its own chorus-pitch."



First Unitarian, Oakland, California

#### THE CONSOLE

All readings left to right and top to bottom.

Left jamb stop-knob groups, Pedal, Swell; right jamb, Choir, Great.

Coupler groups: to Pedal, Great, Choir, Swell.

Setter-piston for the capture-system combons is extreme left under Choir manual.

Full-organ combons are under Great, extreme left and right.

Tutti-cancel extreme right under Swell.

Left and right of the central group of manual combons are the coupler re-

versibles, colored red.

Crescendo shoes: Great & Choir, Swell, register.

The one-section couplers are operated by stop-knobs located at the top of the respective stop-knob groups, an arrangement some organists seem to favor in spite of its compelling them to look in two places for the couplers operating on any one manual.

#### OAKLAND, CALIF.

FIRST UNITARIAN CHURCH

Austin Organs Inc.

Organist, Virginia de Fremery

Dedicated, Dec. 19, 1937.

Recitalist, Warren D. Allen

V-33. R-42. S-49. B-16. P-2816.

PEDAL: V-3. R-3. S-16.

16 DIAPASON 56

Dulciana (S)

BOURDON 56

Robrflöete (S)

Gemsborn (G)

8 Diapason

Bourdon

Robrflöete (S)

Gemsborn (G)

4 Diapason

Bourdon

16 BOMBARDE 10" 85



*Fagotto* (S)  
8 *Bombarde*  
*Fagotto* (S)  
4 *Bombarde*

GREAT 3 1/4": V-8. R-15. S-10.

## UNEXPRESSIVE

8 DIAPASON 61m  
4 OCTAVE 61m  
II MIXTURE 122m

12-15  
IV MIXTURE 244m  
19-22-26-29

## EXPRESSIVE (with Choir)

16 GEMSHORN 85m  
8 DIAPASON-2 61m  
MELODIA 61w  
*Gemshorn*  
4 *Gemshorn*

IV MIXTURE 244m  
1-8-12-15

SWELL 5": V-12. R-14. S-12.

8 GEIGEN 73m  
DULCIANA 85m16'  
ROHRFLOETE 85w16'  
SALICIONAL 73m  
VOIX CELESTE 73m

4 GEIGEN 73m  
ROHRFLOETE 73m

III MIXTURE 183m

15-19-22

16 FAGOTTO 73r

8 TRUMPET 73r

OBOE 73r

4 CLARION 73r

Tremulant (valve)

CHOIR 5": V-10. R-10. S-11.

8 FLUTE h 73m  
SPITZFLOETE 73m  
FLUTE CELESTE tc 61m

VIOLA 73m

4 FLUTE h 73m

2 2/3 NASARD 61m

2 FLAUTINO 61m

1 3/5 TIERCE 61m

8 *Bombarde* (P)

VOX HUMANA 61r

4 ENGLISH HORN 73r

Tremulant (valve)

COUPLERS 25:

Ped.: G. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C.

Ch.: G. S-16-8-4. C-16-8-4.

Combons 38: P-6. G-8. S-8. C-8.

Tutti-8.

Pedal organ controlled by manual

combons by onoroffs in left key-cheeks.

Reversibles 6: G-P. S-P. C-P. S-G.

S-C. Full-Organ.

Crescendos 3: GC. S. Register.

Tutti cancel.

Blower: 5 h.p. Orgoblo.

■  
Stoplist Proposed for

LEWISTON, MAINE

BATES COLLEGE CHAPEL

Esley Organ Corporation

Completion, June 1938

V-36. R-40. S-45. B-5. P-2588.

PEDAL: V-4. R-4. S-10.

16 DIAPASON 44w

BOURDON 44w

*Robrbordun* (S)

*Gemshorn* (G)

8 PRINCIPAL 44w

*Diapason*

*Bourdon*

*Principal*

8 *Chimes* (E)

## ECHO

16 BOURDON 32w

GREAT: V-8. R-10. S-9.

16 GEMSHORN 73m

8 DIAPASON 73m

STOPPED FLUTE 73m

4 OCTAVE 73m

2 2/3 TWELFTH 61m

2 FIFTEENTH 61m

III MIXTURE 183m

19-22-26—CC

15-19-22—C-sharp

12-15-19—c<sup>1</sup>-sharp

8-12-15—c<sup>2</sup>-sharp

5- 8-12—c<sup>3</sup>-sharp

8 TRUMPET 73r

*Chimes* (E)

ECHO: V-5. R-5. S-6.

8 WALDFLOETE 61w

MUTED VIOL 61m

MUTED CELESTE 49m

4 CHIMNEY FLUTE 61m

8 VOX HUMANA 61r

CHIMES 25

Tremulant

SWELL: V-12. R-14. S-12

16 ROHRBORDUN 73w

8 DIAPASON 73m

ROHRFLOETE 73m

SALICIONAL 73m

VOIX CELESTE 61m

AEOLINE 73m

4 OCTAVE 73m

FL. TRAVERSO 73w

2 FLAUTINO 61m

III MIXTURE 183m

15-19-22—CC

12-15-19—c<sup>1</sup>-sharp

8-12-15—f<sup>2</sup>-sharp

8 CORNOPEAN 73r

OBOE 73r

Tremulant

CHOIR: V-7. R-7. S-8.

8 GEIGEN DIA. 73m

DULCIANA 73m

UNDA MARIS 61m

4 CLARABELLA 73w

SILVER FLUTE 73m

GEIGENOCTAV 73m

8 ENGLISH HORN 73r

*Chimes* (E)

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 27: P-5. GE-5. S-6. C-4.

Tutti-7.

Crescendos 4: S.E.S. E. Register.

Reversibles 4: G-P. S-P. C-P.

Full-Organ.

Onoroffs 1: Echo.

Percussion: Deagan.

Blower: 7 1/2 h.p. Orgoblo.

Readers will note from this stoplist that the Echo is part of the Great manual, subject to the Great couplers and combons, and can be silenced by the onoroff.

■  
Stoplist Proposed for

LAWRENCE, KANSAS

FIRST METHODIST

Reuter Organ Co.

Installation, summer 1938

Organist, Mrs. Dorothy E. Miller

V-40. R-45. S-64. B-17. P-2897.

PEDAL: V-4. R-4. S-14.

## EXPRESSIVE

16 DIAPASON 32

*Diapason* (G)

BOURDON 32

*Bourdon* (S)

*Salicional* (S)

10 2/3 *Diapason* (G)

8 OCTAVE 32

*Bourdon* (S)

*Spitzfloete* (S)

*Salicional* (S)

4 *Bourdon* (S)

16 TROMBONE 44

8 *Trombone*

*Chimes* (G)

GREAT: V-11. R-13. S-12.

## EXPRESSIVE

16 DIAPASON 61

8 DIAPASON-1 61

DIAPASON-2 61

FLUTE h 61

GEMSHORN 61

4 OCTAVE 61

2 2/3 TWELFTH 61

2 FIFTEENTH 61

III MIXTURE 183

15-19-22

8 TROMBA 61

CHIMES 25

Tremulant

## PROCESSIONAL:

8 VIOLIN DIAP. 49

SWELL: V-12. R-15. S-22.

16 BOURDON 85

SALICIONAL 85

8 GEIGENPRIN. 73

*Bourdon*

SPITZFLOETE 89

FLUTE CELESTE 61

V. D'ORCHESTRE 73

*Salicional*

VOIX CELESTE 61

4 PRINCIPAL 73

*Bourdon*

*Spitzfloete*

*Salicional*

2 2/3 *Spitzfloete*

2 *Spitzfloete*

1 3/5 *Spitzfloete*

IV MIXTURE 244

12-15-19-22

8 TRUMPET 73

OBOE 73

VOX HUMANA 61



Harp (C)  
Chimes (G)  
Tremulant

CHOIR: V-8. R-8. S-10.  
8 ENGLISH DIAP. 73  
DULCIANA 73  
UNDA MARIS 61  
MELODIA 73  
VIOLA 73  
4 FLUTE D'AMOUR 73  
8 ENGLISH HORN 73  
CLARINET 73  
HARP 49  
4 Harp-Celesta  
Tremulant

SOLO: V-5. R-5. S-6.  
8 GROSSGEDECKT 73  
GAMBA 73  
G. CELESTE 61  
TUBA 73  
FRENCH HORN 73  
Chimes (G)  
Tremulant

#### COUPLERS 32:

Ped.: G. S-8-4. C. L.  
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
L-16-8-4.  
Sw.: S-16-8-4. C. L.  
Ch.: S-16-8-4. C-16-8-4. L.  
Solo (L): L-16-8-4.  
Combons 34: P-6. GP-6. SP-6. CP-6.  
LP-4. Tutti-6.

Control of Pedal Organ by manual combons is optional by onoroffs, one for each manual division.

Crescendos 5: G. S. C. L. Register.  
Crescendo coupler: All shutters to Swell shoe.

Reversibles 2: G-P. Full-Organ.  
Chimes: Deagan.  
Blower: 7 1/2 h.p. Orgoblo.  
Pipework will be housed in chambers on either side of the chancel with four tone-openings into the chancel.

Here we have an entirely-expressive organ, and so long as no reputable conductor would tolerate any player or instrument that could not crescendo, should organ tones be an exception?

Notice the independent 8' Octave in the Pedal, two 16's in the Swell, coloring possibilities of the borrowed upper-

work Swell stops, use of the Solo division as a power section, and the always useful Oboe, Vox, English Horn, Clarinet, and French Horn among the reeds.

#### Stoplist Proposed for

ST. CHARLES, MO.  
LINDENWOOD COLLEGE  
Geo. Kilgen & Son Inc.  
Organist, Paul Frieser  
Installation, late spring.  
V-15. R-15. S-16. B-1. P-869.  
PEDAL 5": V-2. R-2. S-3.  
16 MAJOR BASS 32  
BOURDON 44  
8 Bourdon  
GREAT 4": V-4. R-4. S-4.  
8 DIAPASON 61  
DULCIANA 61  
MELODIA 61  
4 FLUTE D'AMOUR 61  
SWELL 5": V-5. R-5. S-5.  
8 VIOLIN DIA. 61  
STOPPED FLUTE 61  
AEOLINE 61  
FLUTE h 61  
8 OBOE 61  
Tremulant  
CHOIR 5": V-4. R-4. S-4.  
8 CONCERT FLUTE 61  
FLUTE CELESTE 61  
VIOLA 61  
CLARINET 61  
Tremulant

#### COUPLERS 21:

Ped.: G-8-4. S-8-4. C.  
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
Sw.: S-16-8-4.  
Ch.: S. C-16-8-4.

Combons 16: GP-4. SP-4. CP-4.  
Tutti-4.

Crescendos 3: S. C. Register.  
Reversibles 2: G-P. Full-Organ.  
Cancels 5: P. G. S. C. Tutti.  
Blower: 2 h.p. Orgoblo.  
Console: stop-tongue, detached, and all-electric.

#### Mrs. Victor Clark

• organist of Peachtree Christian Church, Atlanta, Ga., was given a testimonial dinner March 17 and as a souvenir of the event there was given to each person a 4x5 miniature letter-folder inscribed "Peachtree Christian Church Choir—Appreciation and Opinions of" in which were bound miniature prints of six testimonial letters written for the occasion. Mrs. Clark has a chancel choir of 20 voices, antiphonal choir of 30, junior choir of 30, 3m Pilcher of about 50 stops, and the church is equipped with Deagan tower-chimes. Mrs. Clark went to her present church about ten years ago when it was organized.—GEORGE LEE HAMRICK.

#### John K. Zorian

• has been appointed to Christ Church, Williamsport, Pa.

#### New Yon Oratorio

• Pietro A. Yon's "Road to Golgotha" had its premiere in St. Patrick's Cathedral, New York, March 25, under the Composer's direction.

## PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

May programs will be included here next month if received by April 15, morning mail.

- WALTER BAKER  
St. James Church, Philadelphia  
April 5, noon  
Franck, Chorale Am  
Brahms, O how Faithful  
Bach, Passacaglia
- ROBERT LEECH BEDELL  
Museum of Art, Brooklyn  
April 3, 10, 17, 24, 2:30  
\*Borowski, Son. Am: Mvt. 1  
Guilmant, Son. 1: Pastorale  
Bach, Fugue Em  
Kistler, Kunihild: Prelude Act 3  
Boex, Marche Champetre

Deppen, Japanese Sunset  
Mozart, Rondo alla Turka  
Bohm, Still as the Night  
Wagner, Valkyries Ride  
\*Liszt, Fantasia & Fugue on Bach  
Bach, Arioso Cm  
Purcell, Trumpet Tune & Air  
Merkel, Romanza  
Silas, March Bf  
Bedell, Scherzo Bm  
Mendelssohn, Consolation; Spring Song.  
Weber, Freischutz: Overture  
\*Bach, Prelude & Fugue G  
Guilmant, Canzona  
Handel, Con. 10: Allegro  
Dickinson, Berceuse  
Purcell, Trumpet Voluntary

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For further information address Secretary

Wagner, Walkure Fire Music  
 Gluck, Orfeo: Andante  
 Gossec, Gavotte D  
 German, Morris Dance; Shepherds Dance;  
 Torch Dance.

\*Bach, Toccata C  
 Schumann, Fugue on Bach  
 Mendelssohn, Prelude Cm  
 Bedell, Cantilene  
 Gounod, March Ef  
 Haydn, Sym. 1: Minuet  
 Grieg, Morning Mood  
 Von Suppe, Dichter Overture

• CHARLES BOEHM

Christ Lutheran, Rosedale, N. Y.

April 10, 3:00

*Dedicating Moller organ*

Marcello, Psalm 19

Widor, 4: Andante

Handel, Largo

Bach, So Fervently I Long

Jesu Joy of Man's Desiring

Dickinson, Reverie

Bach, Prelude & Fugue Em

Clokey, Pastorale

Boellmann, Priere

Franck, Chorale Am

• DR. HARRY E. COOPER

Ponca City, Okla., place not named

April 1, 2:30

Ravanello-j, Christus Resurrexit

Lemmens, Fanfare D

Boellmann, Priere

Bach, Fugue G

Russell-j, Citadel

Martini, Gavotte

Weaver-j, Squirrel

Bossi, Scherzo Gm

Wachs, Pastorale

Weitz, Stella Maris

• ROBERT ELMORE

WFL, April 3, 10, 17, 24, 10:00 p.m.

\*Yon, Romantica: Finale

Nordio, Musette

Saint-Saens, Rhapsody Am

Chenoweth, An Evening in Venice

Boellmann, Gothic: Toccata

\*Mendelssohn, Son. 6: Mvt. 1

Whitlock, Folk tune

Yon-j, Primitive Organ

Bossi, Alleluia

Faure, Palms

\*Ravanello-j, Christus Resurrexit

Bach, Christ Lay in Bonds

Bingham, Rhythm of Easter

Yon-j, Christ Triumphant

\*Guilmant, Son. 1: Finale

Kramer, Eklog

Franck, Prelude-Fugue-Variation

Pagella, Son. 2: Int. & Scherzo

Alpha Baptist, Philadelphia

April 8, 7:45

Lemare, Polonaise

Remondi, Pastorale

Bossi, Ave Maria

Yon-j, Speranza

Renzi, Toccata

Memorial Park, Frazer, Pa.

April 17, 3:00

Ravanello-j, Christus Resurrexit

Bach, Christ Lay in Bonds

Gaul-j, Easter with Penna. Moravians

Yon-j, Christ Triumphant

• HAROLD G. FINK

Fordham Lutheran, New York

April 24, 4:00, *Bach Program*

Prelude & Fugue G

Magnificat

Prelude & Fugue D

Gloria in Excelsis

Prelude & Fugue Am

Farewell

Sonata 3

Jesu Joy of Man's Desiring

Toccata F

• DR. CHARLES HEINROTH

City College, New York

April 3, 4:00; April 7, 1:00

*Bach Program*

Prelude & Fugue A

O Sacred Head

Sonata 1

Sinfonia: I Stand with One Foot

Fantasia & Fugue Gm

Aria Em

St. Matthew Finale

April 10, 4:00; April 14, 1:00

Dvorak, Nature Overture

Guilmant, Lamentation

Elgar, Son. G: 3 Mvts.

Dethier-j, The Brook

Wagner, Good Friday Music

Maquaire, 1: Finale

• EDWIN ARTHUR KRAFT

Trinity Cathedral, Cleveland

April 4, 8:15

Bach, Prelude Em

Tartini, Air

Handel, Largo

Bach, Toccata Dm

Dethier-j, Scherzo

Stoughton, In Fairyland: Idyl

Weitz, Symphonic Movement

Vierne, 4: Menuet

Dethier-j, The Brook

Guilmant, Torchlight March

Lake Erie College, Painesville

April 10, 8:15

Bach, Prelude Em

Tartini, Air

Bach, Fugue Gm

Handel, Largo

Weitz, Symphonic Movement

Hagg, Calme du Soir

Federlein-j, Valerie

Languetuit, Toccata

Korsakov, Romance

Guilmant, Torchlight March

• MELVIN LeMON

Lutheran Church, Lewistown, Pa.

April 5, hour not named

Buxtehude, Prelude-Fugue-Chaconne

Frescobaldi, Toccata l'Elevazione

Clarambault, Prelude

Purcell, Trumpet Tune & Air

Bach, Toccata & Fugue Dm

Christ Lay in Bonds

In Thee is Gladness

Franck, Piece Heroique

Boellmann, Ronde Francaise

Fletcher, Fountain Reverie

Sturges, Meditation

Nevin, Will o' the Wisp

Widor, 5: Toccata

• DR. ROLLO F. MAITLAND

New Jerusalem, Philadelphia

April 2, 9, 16, 23, 30, 4:00

\*Wood, Processional March

Bach, Son. 1: Adagio

St. Anne Prelude

Lemmens-g, Allegretto Bf

Widor, 6: Allegro

Maitland-j, In Friendship's Garden

Vierne, 1: Allegro

Dethier-j, The Brook

\*Bach, Prelude Bm

Whitlock-co, Folk tune

Franck, Piece Heroique

Williams, Rhosymedre

Rheinberger, Son. 12: 2 mvts.

Russell-j, Bells of St. Anne

Maitland-j, Canzonetta

Miller-j, Ancient Festival Postlude

\*Brahms, O World I e'en Must

Arcadelt, Ave Maria

Lemmens, Son. 2: 2 mvts.

Bach, My Inmost Heart

Christ Lay in Bonds

Blessed Christ is Risen

Maitland-t, Sunrise in Emmaus

Ravanello-j, Christus Resurrexit

\*Mendelssohn, Midsummer: Overture

Guilmant-g, Melody D

Bach, Toccata F

Sowerby-h, Carillon

Franck, Chorale 3

McKinley-j, Cantilena

Parker-g, Allegretto Bfm

Tchaikowsky, Marche Slav

\*Bonnet, Concert Variations

Bach, Before Thy Throne

Fugue Gm

Bairstow-a, Evening Song

Handel, Oboe Con.: Gavotte Dm

Andrews-h, Son. 2: Scherzo

Improvisation of a sonata

Our thanks to Dr. Maitland for adding

the publishers.

• CARL F. MUELLER, F.W.C.S.

Highschool, Montclair, N. J.

April 5, 8:30

*Montclair A-Cappella Choir*

Richter-uf, The Creation

Byrd-co, Ave Verum Corpus

Durante-g, Misericordias Domini

Schuetky-vb, Emitte Spiritum Tuum

Jones-ug, Welsh Choral Fantasy

Archer-d, Ave Maria

Bach-g, If by His Spirit

Jones-c, How beautiful

Cain-g, In the night Christ came

Robertson-gc, All in the April evening

Dickinson-h, In Joseph's lovely garden

Mueller-g, Search me O God

Mueller-g, Mighty Fortress

Our thanks to Mr. Mueller for indicating

the publishers.

• HUGH PORTER

St. Nicholas, New York

April 1, 8, 12:15

\*Bach, Prelude & Fugue D

Brahms, My Inmost Heart\*

Bach, Arioso A

Bach, Fantasia & Fugue Gm\*

\*Mendelssohn, Variations on Chorale

Schumann, Canon Bm

Beethoven, Song of Penitence

Saint-Saens, Ascania: Aria

Elgar, Son. G: Allegretto; Allegro.

• RICHARD PURVIS

St. James, Philadelphia

April 12, noon

Bach, Fugue Gm

Dearest Jesu at Thy Word

If Thou but Suffer God

Christ Lay in Bonds

Son. 6: Vivace

Maleingreau, Praetorium Tumult

• ARTHUR W. QUIMBY

Museum of Art, Cleveland

April 3, 10, 17, 24, 5:15

Bach, O Christ who Makes

O Man Bewail

Jesus Christ our Lord

Today Triumphs the Son

Franck, Chorale 3

• DOROTHY L. RUMBECK

Hoch Auditorium, Ottawa, Kans.

April 3, hour not named

Boely, Fantasia & Fugue Bf

Martini, Gavotte

Bach, Christ Lay in Bonds

Fantasia & Fugue Gm

Vierne's No. 5

Miss Rumbek plays the above as her

major for the M.M. degree, and on April

13 for the Music Club of Ottawa will play

the above (omitting Vierne) followed by:

Mendelssohn, Sonata 6

Guilmant, Pastorale

Shelley, Dragon Flies

Bonnet, Song Without Words

Vierne, 5: Scherzo; Finale.

• C. ALBERT SCHOLIN

KMOX, 1090 kc., Kilgen Organ

April 10, 17, 24, 10:15 p.m., c.s.t.

\*Boellmann, Ronde Francaise

Bach, Fugue Gm

Liszt, Liebestraum

\*Gaul, Easter on Mt. Rubidoux

Yon, Christ Triumphant

\*Guilmant, March D

Bach, Toccata & Fugue Dm

Palestrina, Adoremus Te

- **GEORGE L. SCOTT**  
KMOX, 1090 kc., Kilgen Organ  
April 3, 10:15 p.m., c.s.t.  
Franck, Chorale Bm
- **SOUTHWESTERN ORGAN CLUB**  
Winfield, Kans., Redic Residence  
April 11, 7:30  
Worrell, An Easter Flower  
Mueller, Faith-Hope-Love  
Farnam, O Sons & Daughters  
Bach, O Man Bewail  
Christ Lay in Bonds  
Lord's Prayer
- **LESLIE P. SPELMAN**  
University of Redlands  
April 3, 4:00, *Buxtehude Program*  
Passacaglia  
Three Choralpreludes  
Fugue C  
Cantata, "Rejoice Beloved Christians"  
The cantata will be presented by quartet,  
organ, and two violins.
- **J. HERBERT SPRINGER**  
St. Matthew's, Hanover, Pa.  
April 10, 3:00  
Clerambault's Suite in Gm  
Frescobaldi, Toccata l'Elevazione  
Lotti, Aria  
Mendelssohn's Sonata 1\*  
Clokey, Legende\*  
Lanquetuit, Toccata D
- **WILLIAM STRICKLAND**  
St. Bartholomew's, New York  
April 6, evening  
Pachelbel, Prel.-Fugue-Chaconne Dm  
Vogler, Jesus in the Pain of Death  
Walther, Jesus Priceless Treasure  
Widor's Romane
- **LAUREN B. SYKES**  
Auditorium, Portland, Ore.  
Bach, Prelude & Fugue D  
Widor, 2: Pastorale  
Franck, Finale  
"Psalm 150," Franck  
"Cherubim Song," Tchaikowsky  
"With a voice of singing," Shaw  
Liszt, Liebestraume  
Karg-Elert, Soul of Lake  
"Thy voice O harmony," Webb  
"The Sleigh," Kountz  
Sykes, Novelette  
Yon, Concert Study 2  
The concert is given to finance the choir's  
participation in the annual music festival at  
Victoria.
- **HARRY B. WELLIVER**  
State Teachers College, Minot, N. D.  
April 24, 4:15  
Maquaire, 1: Allegro; Andante.  
Brahms, My Inmost Heart  
Andrews, Song of Devotion  
Edmundson's In Modum Antiquum 2  
Gaul, Ascension Fiesta
- **HENRY WHIPPLE**  
First M.E., Alliance, Ohio  
April 1, 8, 15, noon  
\*Vierne, Westminster Carillon  
1: Finale  
Mulet, Toccata  
Clerambault, Prelude  
\*Maleingreau, Praetorium Tumult  
Dupre, Crucifixion  
Weitz, Mater Dolorosa  
Bach, O Sacred Head  
\*Dupre, Crucifixion  
"O Savior of the world," Palestrina  
"Surely He hath borne," Lotti  
"Out of the depths," Bach  
"Seven Last Words," Schuetz

## PAST PROGRAMS

of Special Content

The cooperation of our readers is invited so that this column shall continue to present only programs of unusual character or those by recitalists who have made their names nationally important.

- **PAUL CALLAWAY\***  
St. Thomas Church, New York  
Handel, Con. 1: Allegro  
Bach, From God Shall Naught Divide  
Tallis' Canon  
Noble, Charity  
Tournemire, Myst. 18: Toccata  
Sowerby, Pageant of Autumn  
Widor, 4: Andante Cantabile  
Reger, Fantasia & Fugue Sleepers Wake
- **CLARENCE E. HECKLER\***  
Christ Lutheran, Harrisburg  
*Bonnet Program*  
Variations de Concert  
Chaconne  
Pastorale  
Magnificat  
Romance sans Paroles  
Elfes  
Song d'Enfant  
Rhapsodie Catalane  
Berceuse  
Ariel  
Caprice Heroique
- **DR. CHARLES HEINROTH**  
City College, New York  
*Schubert Program*  
Rosamunde Overture  
Sym. C: Andante Con Moto  
Rosamunde: Ballet Music 1  
Sym. Bm: Allegro; Andante.  
Fantasy Op. 78: Menuetto  
Military March 1

- Bach Program*  
Prelude & Fugue on Bach  
Italian Con.: Andante  
Lord Jesus Christ Turn Thou  
Prelude & Fugue Em  
From the Depths 1 Cry  
O Man Bemoan  
Fugue Dm  
Come Sweet Death  
Sinfonia We Thank Thee God
- **RALPH KINDER**  
First Presbyterian, Hazleton  
*Dedicating 4m Aeolian-Skinner*  
Salome, Son. Cm: 2 mvts.  
Bonnet, Angelus du Soir  
Bach, Prelude & Fugue on Bach\*  
Dickinson, Berceuse  
Faulkes, Ein Feste Burg\*  
Macfarlane, Evening Bells  
Weaver-j, Squirrel  
Kinder, At Evening; Exsultemus.\*
- **STANLEY E. SAXTON**  
Skidmore College  
*Three Symphonic Recitals*  
\*Handel's Water Music  
Stravinsky's Fire Bird Suite  
Wagner, Lohengrin Prelude  
Sibelius, Finlandia  
\*Tchaikowsky, Nutcracker Suite:  
Miniature Overture; Dance of Reeds.  
Schubert, Unfinished: Andante  
\*Wagner, Tristan: Act 3 Prelude

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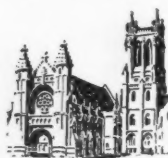


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 Debussy, Afternoon of Faun  
 Pierne, Petit Soldat de Plume  
 Rachmaninoff, Con. 2: Finale  
 • DR. HENRY F. SEIBERT\*  
 Christ Lutheran, Allentown  
*Dedicating Aeolian-Skinner*  
 Neumark, If Thou but Suffer God  
 Bach, If Thou but Suffer God  
 Franck, Cantabile  
 Bourgeois, When in the Hour  
 Bach, When in the Hour  
 DeLamar, Carillon  
 Rogers, Suite: Intermezzo  
 Sturges, Caprice  
 Reuter, 3 Choralpreludes  
 Reger, Gloria in Excelsis  
 Whitney, Onward Christian Soldiers  
 Wheelton, Evening Chimes  
 Franck, Piece Heroique  
 Fletcher, Fountain Reverie  
 Pagella, Son. 1: Adagio; Finale.



## SERVICE PROGRAMS

• JESSIE CRAIG ADAM  
 \*Church of Ascension, New York  
*January Services*  
 \*Bubeck, Meditation  
 Credo in G, Stubbs  
 They that wait, Whiting  
 Sanctus in A, Stainer  
 \*\*Guilmant, Noel Languedocien  
 Happy Bethlehem, Donostia  
 Bach's "Christmas Oratorio" selections  
 Handel, Con. 10: Allegro  
 \*Guilmant, Son. 1: Pastorale  
 Benedictus Es in D, White  
 Jubilate Deo in C, James  
 Three kings have journeyed, Cornelius  
 Guilmant, Son. 1: Finale  
 \*Claussmann, Meditation  
 Te Deum A, Whiting  
 Benedictus A, Parker  
 Lead me Lord, Wesley  
 All praise to God, Wagner  
 Saint-Saens, Tollite Hostias  
 \*\*Rousseau, Elevation  
 Three kings, Cornelius  
 St. Cecilia Mass, Gounod  
 Guilmant, Son. 1: Finale  
 \*Beobide, Fantasie  
 Benedictus Es Bf, Custance  
 Jubilate Deo Bf, Stanford  
 Blessed are the men, Mendelssohn  
 Salome, Marche Gothique  
 \*\*Coerne, By Still Waters  
 Fierce raged the tempest, Candlyn  
 Lord is my Shepherd, Schubert  
 Beethoven, Andante  
 \*Pierne, In the Cathedral  
 Benedictus Es Gm, Noble  
 Jubilate Deo Bf, Noble  
 Hail gladdening Light, Martin  
 Dubois, Fiat Lux  
 \*\*Boellmann, Andantino  
 Sanctuary of my soul, Wood  
 O Savior Sweet, Bach  
 Ravanello, Prayer  
*February Services*  
 \*Debussy, Damsel Prelude  
 O Lord who didst, Thiman  
 Credo G, Stubbs  
 Let all mortal flesh, ar. Holst  
 Sanctus A, Martin  
 \*\*Beobide, Fantasie  
 Fierce was the wild billow, Noble  
 Redemption, Gounod  
 Bach, Fugue Am  
 \*Elgar, Son. 1: Andante  
 Benedictus Es D, Custance

Jubilate Deo A, Beach  
 Listen to the lambs, Dett  
 Elgar, Son. 2: Pomposo  
 \*\*Parry, Eventide Choralprelude  
 Show me Thy way, Thompson  
 Thou wilt keep him, Foster  
 Cottone, Adoration  
 \*Saint-Saens, Deluge Prelude  
 Benedictus Es Em, Norden  
 Lord is my Light, Parker  
 Dubois, Marche Triomphale  
 \*\*Bach, Sonatina  
 Yea though I walk, Sullivan  
 Dream of Gerontius, Elgar  
 Bach, St. Ann Fugue  
 \*Gounod, Hymne to Ste. Cecile  
 Te Deum & Jubilate F, C.-Taylor  
 God so loved the world, Moore  
 Mendelssohn, Son. 1: Finale  
 \*\*Roff, Larghetto  
 Listen to the lambs, Dett  
 King of glory, Thiman  
 Faulkes, Idylle  
 • CHARLES H. FINNEY  
 \*Church of Covenant, Erie  
*Complete Morning Service*  
 Silent prayer.  
 Bach, Prelude C  
 Bach, Our Father Who Art  
 Bach, Prelude & Fugue C  
 Processional; Invocation; Lord's Prayer.  
 j. We thank Thee Lord, Praetorius  
 O Savior Sweet, Bach  
 Psalter; Gloria; Scripture; Prayer;  
 Hymn; Offering.  
 Glory now to Thee, Bach  
 Sermon; Hymn; Benediction; Choral  
 Amen.  
*American Vesper Musicale*  
 Come Holy Spirit, Coke-Jephcott  
 McKinley, Lament  
 I will lift up mine eyes, Sowerby  
 Barnes, Prelude Op. 18  
 I am the Vine, James  
 Bingham, Twilight at Fiesole  
 Simonds, I am Sol Recedit  
 Of His earth-visiting feet, Beach  
 Stoughton, Istar  
 In the year that king Uzziah, Williams  
 Russell, Up the Saguenay  
 For this service the calendar gave a brief  
 biographical note about each composer; Mr.  
 Finney confined his selections to the works  
 of American-born composers who had made  
 notable contributions to church repertoire.  
 • DUDLEY WARNER FITCH  
 St. Paul's Cathedral, Los Angeles  
*Joseph W. Clokey Musicale*  
 "Te Deum"  
 Violin-Cello-Piano Trio (premiere)  
 "Three Psalms"  
 Symphonic Fantasy St. Patrick  
 "A Rose" (premiere)  
 "Christ Conquereth"

T.A.O. regrets that the data supplied were  
 incomplete and in some cases confusing.  
 Contributors to these columns are requested  
 to indicate clearly and explicitly the exact  
 content of programs that may be somewhat  
 unusual.

• DR. RAY HASTINGS  
 Temple Baptist, Los Angeles  
*Beginning 27th Year*  
 \*Handel, Largo  
 Mendelssohn, Song of Confidence  
 Palestrina, Choral  
*1200th Half-Hour Prelude*  
 \*\*Bach, Prelude & Fugue Em  
 Wagner, Evening Star Song  
 Mascagni, Cavalleria: Siciliana  
 Donizetti, Lucia: Sextette  
 Gounod, Benedictus  
 "Dr. Ray Hastings begins 27th year as  
 organist," said a 4-column headline on the  
 front page of the calendar for Feb. 13, and  
 a photo of Dr. Hastings also graced page 1.  
 The Los Angeles Examiner the day before  
 carried a 3-column photo of Dr. Hastings  
 and his minister, D. Ralph Walker, in con-

ference. It would seem that the organist at  
 Temple Baptist is there "not to be ministered  
 unto but to minister."

• ARTHUR LESLIE JACOBS  
 First Congregational, Los Angeles  
*Morning Worship at 9:30*  
 Kingsley, Praeludium  
 Call to Worship, Thiman  
 Versicles and responses, Tallis  
 Rise up O men of God, Noble  
 Grant us true courage, Bach  
 Foote, Andantino  
 All things are Thine, trad. German  
 Foote, Allegro  
 Mr. Jacobs conducting, Clarence D. Kel-  
 log organist, and choral music by The  
 Octette.

*Morning Worship at 11:00*  
 Kingsley, Praeludium  
 God is a Spirit, Kopyloff  
 God send us men, Maker  
 Psalm 150, Jones  
 Lead me Lord, Wesley  
 Foote, Andantino  
 All things are Thine, trad. German  
 Dresden Amen  
 Foote, Allegro  
 Mr. Jacobs conducting, Mr. Kellog or-  
 ganist, and The Cathedral Choir.

*Vesper Musicale at 4:00*  
 Handel, Con. 4: Allegro  
 Bach, See What His Love can Do  
 Rheinberger's Sonata 1  
 Karg-Elert, Mirrored Moon  
 Barnes, 1: Scherzo  
 Geer, Cantabile  
 Edmundson, Von Himmel Hoch Toccata  
 off. Franck, Chorale 2  
 Mr. Kellog "presenting as guest artist  
 Clarence Mader."

*Highschool Service at 7:00*  
 Noble, Gloria Domini Prelude  
 Lead me Lord, Wesley  
 Vesper Hymn, Bortniansky  
 off. Rowley, Adagio  
 Noble, Picardy Prelude  
 John Leon Winslow organist directing The  
 Highschool Choir.

*Church of Youth Service at 7:30*  
 Faulkes, Son. Am: Adagio  
 Adoramus Te Christe, Mozart  
 Whoso dwelleth, Martin  
 off. Kinder, Serenade  
 Nunc Dimittis, Barnby  
 Reger, Chorale  
 Royal Stanton conducting, Mr. Kellog or-  
 ganist, Church of Youth Choir.

• CHARLES ALLEN REBSTOCK  
 Covenant Presbyterian, Cleveland  
*February Services*  
 \*Jongen, Priere  
 Panis Angelicus, Franck  
 Sanctus, Stainer  
 Bach, Fugue Ef  
 \*\*Mendelssohn, Italian Scherzo  
 Mendelssohn's Elijah selections  
 Mendelssohn, Sym. 3: Finale  
 \*Eddy, Prelude on Old Hundred  
 Psalm 150, Franck  
 Thanks be to Thee, Handel  
 Deshayes, Grand Choeur D  
 \*\*Nicode, Reverie  
 Guilmant, Priere et Berceuse  
 Jesus Thou are mine, Bach  
 As torrents in summer, Elgar  
 Jesu Friend of sinners, Grieg  
 Praise the Lord, Dunkley  
 off. Batiste, Offertoire Af  
 Ave Maria, Brahms  
 In yonder manger, Perilhou  
 Omnipotence, Schubert  
 Smart, Festive March D  
 The girls' Glee Club of Wooster College  
 supplied the anthems.  
 \*Bach, Prelude & Fugue Em  
 O come let us worship, Mendelssohn  
 Blessed are the men, Mendelssohn  
 Wagner, Tannhaeuser March



**\*\*Lemare, Andantino 2**  
Seraphic Song, Rubinstein  
Tarry with me, Baldwin  
Karg-Elert, Clair de Lune  
Russell-j, Bells of St. Anne  
Dethier-j, Scherzo

• **DR. LEO SOWERBY**  
St. James, Chicago  
*February Services*

**\*Howells, Psalm Prelude 2**  
I am the Living Bread, Mitchell  
Service in D, Stanford  
Now there lightens upon us, Byrd  
**\*Purcell, Prelude G**  
God be in my head, Davies  
Ave Maria, Arcadelt  
Come Jesu come, West  
Jesu Word of God, Elgar

Choral music by the English Boy Chor-  
isters, Carlton Barrow directing.

**\*Bach, Fugue Ef**  
Benedictus es Domine Bm, Webbe  
Thou wilt keep him, Wesley  
**\*Severac, Fantasy Pastorale**  
Benedictus es Domine, ar. Willan  
Behold ye and bless, Sweelinck

• **THORNTON L. WILCOX**  
\*Bellevue Presbyterian, Bellevue  
*January Services*

**\*Bohm, Prelude & Fugue**  
Bohm, Prelude on Old Hundred  
O Bread of Life, Warren  
May the words, trad. Serbian  
Lord make me strong, Eville  
Now may the light, Barraclough  
Bohm, Capriccio

**\*Handel, Concerto**  
Trust in the Lord, Handel  
Handel, Concerto 4  
**\*Schubert, Serenade; Ave Maria.**  
May the words, trar. Serbian  
God is love, Voris  
Now may the light, Barraclough  
Schubert, Andante

**\*Vierne, 1: Pastorale; Andante**  
Prayer of Thanksgiving, Kremser  
Hear me when I call, Hall  
Vierne, 1: Fugue

• **DR. DAVID McK. WILLIAMS**  
\*St. Bartholomew's, New York

*February Services*

**\*Service, Coke-Jephcott**  
O Lord Thou art my God, Darke  
**\*\*Magnificat Bf, Stainer**  
I will magnify, Palestrina  
s. Alleluia, Mozart  
Clouds and Darkness, Dvorak  
O praise the Lord, Tchaikowsky  
In the year that king Uzziah, Williams  
Handel, Con. 10: Adagio; Allegro.

**\*Benedictus es Domine, Richards**  
Jubilate Deo, Brewer

Many waters cannot quench, Ireland  
**\*\*Nunc Dimittis Bf, Willan**  
Hora Novissima selections, Parker  
Tournemire, Toccata on Chorale  
**\*Benedictus es Domine, Beach**  
Lord Thou has been our refuge, Blair

**\*\*Nunc Dimittis Af, Williams**  
Hora Novissima selections, Parker  
Buxtehude, Chaconne Cm

**\*Benedictus es Domine, Coke-Jephcott**  
Let this mind be in you, Beach

**\*\*Magnificat E, Shiftfield**  
Creation selections, Haydn  
Bach, Fugue Ef

• **JULIAN R. WILLIAMS**  
St. Stephen's, Sewickley

*February Services*

**\*Beethoven, Son. D: Largo**  
O for a closer walk, Foster  
Sanctus & Gloria, Willan  
Dubois, Fiat Lux

**\*Bairstow, Meditation**  
Te Deum, Harwood  
As pants the hart, Spohr  
Jongen, Chorale  
\*Ropartz, Priere

And He showed me, Wood  
Noble, St. Ann Choralprelude  
\*Rheinberger, Vision  
Benedictus es Domine, Noble  
Darest thou now, Williams  
Edmundson, Cortège & Fanfare

## MUSICALES

Church and Concert Compositions

• **ROBERT HUFSTADER**  
Princeton University

Bach, Come Sweet Death  
Weiland, Jauchzet Gott alle Laude  
Buxtehude, Zion hoert die Waechter  
Tchaikowsky, Cherubim Song  
J. Handl, Resonat in Laudibus  
Hassler, Cantate Domino

Williams, Five Mystical Songs  
Program by the men's choirs of Lafayette  
College, and New York, Princeton, and  
Rutgers Universities, in memoriam to Eliza-  
beth Milbank Anderson.

• **DR. JOHN FINLEY WILLIAMSON**  
Christ Lutheran, Baltimore

*Westminster Chorus Program*

Jones, God is a Spirit\*  
Stringham, Ave Maria  
Willan, Who is she that ascendeth\*  
Cain, O Thou in Whose presence  
Barber, God's grandeur\*  
McDonald, Songs of Conquest  
Dawson, Oh what a beautiful city  
ar. Jones, Old Black Joe\*  
Robinson, Water Boy  
ar. O'Hara, Old Man River\*  
Harris, Choral Symphony\*  
Powell, Soldier Soldier  
Farwell, The Mother's Vow\*  
Farwell, Navajo War Dance\*

The "Symphony for Voices" by Roy Har-  
ris was released March 1, says the program.  
Numbers marked \* were written or arranged  
for the Westminster Choir.



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S.S.A.A.T.T.B.B. ....	.25
O BE JOYFUL IN THE LORD. S.A.T.B. ....	.12
EXPECTANS EXPECTAVI ("This Sanctuary").	
S.A.T.B. ....	.15
I WILL CALL UPON GOD. A.T.B. ....	.10
O THOU, THE CENTRAL ORB. S.A.T.B. ....	.16
TRUE LOVE'S THE GIFT. S.A.T.B. ....	.10
HAIL, GLADDENING LIGHT!	
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FATHER, ALL-HOLY. S.S.A.A.T.T.B.B. (antiphonal, with solo and quartet) ..	.20

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## EVENTS FORECAST

for the coming month

### April

Boston: 22 and 23, E. Power Biggs playing new Sowerby Concerto with Boston Symphony.

Buffalo, N. Y.: 26, Christ Lutheran, Alberta M. Heiss recital.

Cambridge, Mass.: 1 and 11, Harvard, Germanic Museum, E. Power Biggs in concluding Bach programs, paid-admission audience; see Nov. page 387.

Chicago: 12, 8:15, Chicago University, Dr. Charles M. Courboin recital.

Cleveland: 12, 8:30, First Methodist, Porter Heaps in recital on Hammond electro-tone.

Grand Rapids: 3, 7:30, Fountain Street Baptist, Emory L. Gallup, Bach's "St. Matthew."

New York: 3, 8:00, Ascension, Jessie Craig Adam, Bach's "St. John Passion"; April 10, 8:00, Rossini's "Stabat Mater."

6: 8:45, Carnegie Hall, memorial concert to Henry Hadley, paid admission, all-Hadley program.

10: 8:00, Emmanuel Baptist, Brooklyn, George Wm. Volkel, Dubois' "Seven Last Words."

10: evening, First Presbyterian, Willard Irving Nevins, Bach's "St. Matthew"; 17, Handel's "Messiah."

12: 8:00, Holy Trinity Lutheran, Dr. Henry F. Seibert, Dubois' "Seven Last Words."

13: 8:15, St. Bartholomew's, Dr. David McK. Williams, Bach's "St. Matthew"; admission-cards required.

Philadelphia: 3, 4:00, Ninth Presbyterian, Bach's "St. Matthew," first part; 5, 8:00, second part; David Spratt directing, Dr. Rollo F. Maitland organist.

3 and 10: St. Mark's Church, Bach's "St. John Passion," H. William Hawke directing. This is the 49th annual performance in St. Mark's.

Plainfield, N. J.: 3, 5:00, Crescent Avenue Presbyterian, Charlotte Lockwood, Mendelssohn's "St. Paul"; 10: Wagner's "Parsifal" program; 17: Handel's "Messiah," Easter portion.

Princeton, N. J.: 20, 4:30, Princeton University, Robert Hufstader recital.

Redlands, Calif.: 3, First Baptist, Leslie P. Spelman, Schuetz' "Seven Last Words."

Rockford, Ill.: 29, Methodist Church, Frank B. Jordan addresses Bransfords Church-Music Conference on "Fitting the Organ to the Service."

White Plains, N. Y.: 3, evening, First Baptist, Elizabeth B. Cross, Stainer's "Crucifixion."

Reading, Pa.: 26, St. Paul's Reformed, Dr. Henry F. Seibert recital.

WEAF network: 9, 3:30 p.m., e.s.t., Carl F. Mueller's A-Cappella Choir concert.

### Later

Music Week is scheduled to begin May 1.

Berea, Ohio: June 10 and 11, annual Bach festival, Baldwin-Wallace Conservatory.

Bethlehem, Pa.: May 27 and 28, annual Bach festival.

Flemington, N. J.: May 13, 15, and 20, Flemington Children's Choirs, prize-night, creed service, graduation.

New York: May 1 and 8, St. Nicholas Collegiate, Parker's "Hora Novissima," Hugh Porter directing.

Washington: May 8, Church of the Holy City, Dr. Rollo F. Maitland will conduct a performance of his cantata, written for the 250th anniversary of the birth of Emanuel Swedenborg, for the national convention of Swedenborgian churches. The cantata has already been sung in Boston, Philadelphia, and Washington.

### Virgil Fox

• has been appointed head of the organ department of Peabody Conservatory, Baltimore, the post made vacant Feb. 14 by the death of Louis Robert. Peabody was founded in 1868, Otto Ortmann is director, and the organ faculty now consists of Mr. Fox and Frederick D. Weaver; Howard R. Thatcher, wellknown to T.A.O. readers, is on the faculty, teaching advanced theory. The organ course includes ear-training, keyboard harmony, improvisation. The catalogue does not mention the organ equipment.

The Peabody appointment will take but two days a week, leaving Mr. Fox free to continue his recital activities and his duties as organist of Brown Memorial Church, Baltimore.

The European tour announced by Mr. Fox (February T.A.O.) has been postponed till September, as in view of unexpected developments it was inadvisable to be abroad at this time.

### Hugo Troetschel Celebration

• As announced last month, the 50th anniversary of Hugo Troetschel as organist of the German Evangelical, Brooklyn, N. Y., was royally celebrated by the church. March 6 the 50th anniversary musicale was:

Degner, Concert Piece Gm  
Bach, Toccata & Fugue Dm  
Wagner, Good Friday Music.  
Wagner, Pilgrims' Chorus  
s. Hear ye Israel, Mendelssohn  
Domine salvum fac regem, Lassen  
violin. Wagner, Albumblatt  
m. Das is der Tag, Kreuzer  
m. Wie's daheim war, Wohlgemuth  
b. Evening Star Song, Wagner  
Liszt's "St. Elizabeth" (1st scene)  
off. Salome, Berceuse Df  
Sulze, Ein Feste Burg

The Brooklyn Saengerbund, Hans Fredhoven conducting, sang the two men's choruses. The service included the customary laudatory remarks and letters from prominent absentees, read by the minister.



Mr. Troetschel

Plate reproduced herewith by courtesy of the Church.

In addition to the fact given on March page 112: Mr. Troetschel was born at Taubach, near Weimar, received his first lessons from his father, became organist of the village church at the age of 12, studied in the Grossherzogliche Musik-Schule at Weimar, with Mueller Hartung, A. W. Gottschalg, and Bernard Sulze. As the school was under the patronage of Liszt, Mr. Troetschel had to play for him several times, and received Liszt's card and two manuscripts, one being Liszt's organ transcription of Mozart's Ave Verum.

After completing his schooling he went to Riga and through the influence of friends played on the Cathedral organ, a 5-manual of 125 stops. In Berlin he met Scharwenka and Haupt and for the latter improvised on a German hymntune in Phrygian mode. At that time he was appointed organist for the Berlin Orchestra.

Mr. Troetschel came to America in 1887, played for the German Lutheran Church two months and was appointed immediately to his present position. The organ at which he is seated in the illustration was built for him the next year, and the two have now been together almost half a century; it's a 3m Roosevelt, built in the 'good old days' when the name "Roosevelt" stood for character and honesty.

Says Gustav F. Dohring of the celebration service: "It was an enthusiastic affair before a capacity audience. Friends of the organist came from far and near to do homage. Mr. Troetschel played with a vim that would have done credit to many a younger organist."

### Dr. Edward Shippen Barnes

• is now with his new position, the First Presbyterian, Santa Monica, California, having timed his departure from Philadelphia to reach California in good time to hear the Californians' alibies on that gentle spring wetness. We nominate Dr. Diggle to be Chief Alibier. Dudley Warner Fitch avers it won't be long now till California has all the easterners out there.

### Robert Elmore

• heard the Philadelphia Orchestra directed by Eugene Ormandy try out his Concerto in rehearsal March 11.

### Dale W. Young

• has been appointed to Zion Evangelical, Indianapolis, Ind. He began serious music study in the Metropolitan School in 1919, and in 1926 began organ study with Bomar Cramer in the Indiana College of Music, continuing later with Stuart Barrie. In 1933 he won the four-year scholarship in Jordan Conservatory, and studied organ with Donald C. Gilley. Having studied piano along with organ, Mr. Young was appointed to the Jordan Conservatory faculty in 1935.

His first church was the Second Baptist, Indianapolis, at the age of 16; for two years he was organist of the Indiana Theater. After a Florida engagement he returned to the Circle Theater, Indianapolis, in 1929, with weekly broadcasts over WFBM. In 1931 he was appointed to Roberts Park Methodist where he had a 3m Skinner and two vested choirs, an adult chorus of 60 and youths' choir of 40.

His present church celebrates its centennial in 1941 and is already raising funds for a new organ. His Youth Choir sings a memorized anthem each Sunday morning at the early English service; for the later service in German his quartet sings in German. A third service is liturgical, sung by his senior choir of 60, in English. The full choirs sang Maunder's "Olivet to Calvary" at the Ash Wednesday service.

### Deagan Announces New 'Bell Peel'

• J. C. Deagan Inc., Chicago, announces a new type of pealing device consisting of from two to five tubular bells sounded electrically by individual striking actions and controlled by a series of buttons placed in the vestry or in any convenient location. Outstanding characteristics are its "rich, true tone made possible by a specially-developed tuning process, its fully-automatic operation, and its moderate cost."

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### Hall Organ Company Testing Pressures

• In cooperation with Dr. C. P. Boner the Hall Organ Co. is endeavoring to learn exactly what effect an increased or decreased wind-pressure has on tone. The Company has supplied eight 2'-C Diapasons, all identical, excepting that four of them are voiced on 2 1/2" pressure and four on 5". Dr. Boner is analyzing these for the Company and will report "just what the actual difference is in the harmonic structure." To avoid any possible errors that might come in the examination of but a single pair of pipes, Dr. Boner will test four pairs. Says Mr. Warren of the Hall staff: "Of course the cut-up will necessarily be of different heights for the two pressures, but providing the fundamental is the same, the composite chart of each group should give a very interesting

picture of the harmonic development. From such charts we hope to gain additional information as a guide in the planning of the corroborating ranks in the super-structure of the tonal design."

### 'New Church Hymnal' Given a Dinner

• Strange, but true. A dinner was given Jan. 17 in honor of Appleton-Century's 'New Church Hymnal' under the auspices of the Hymn Society, at Union Theological Seminary, New York. "The book was presented by its guardian, Caroline B. Parker, who gave briefly the story of its ancestry." Other speakers were Dr. Howard Chandler Robbins and Dr. Edward Shippen Barnes, the former dealing with the texts and the latter with the music. If churches can't get together on one solid Bible, at least the hymnal can; this is not a hymnal for any particular denomination or sect; it's a hymnal for Christianity as a whole.

### College Cultural Recitals

• Harry B. Welliver, State Teachers College, Minot, N. D., has adopted the Damrosch idea of lecture-recitals. Before playing his organ recital he goes to the piano and lectures on the music itself, with the aid of themes and passages played on the piano.

### Picture of the Good Lady

• "If you like antique houses, colonial, and if you admire antique furniture, then you'd get down on your knees and thank God for His goodness to the 'children of men.' The house stands next door to our apartment, right in the center of the village, and the Choir Studio backs straight into the garden. I shall be able to sit on the balcony at the rear of the house and listen to the choristers sing. My study is a charming room, with wide pine boards polished like satin for the floor, four handsome solid mahogany doors, and everything to match. The house has been perfectly restored and we hope we are settled here for life. And we are grateful." Thus writes the good lady Elizabeth Van Fleet Vosseller, whose work with the Flemington Children's Choir School has done so much for the world of churches.

The building-fund announced some months ago in T.A.O. is doing nicely but is not yet complete. 'Bricks' are 'sold' at \$5.00 each. T.A.O. believes every children's choir in America should have a part in this great work by buying a brick. Address the Flemington Choir School, Flemington, N. J.

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• was presented with a walnut desk & chair, a desk-lamp, and a picture of Wesley choir at his final rehearsal in Worcester prior to his departure for California.

**Cantatas & Oratorios**

• Bach's "Christmas Oratorio," Charles Allen Rebstock, Church of Covenant, Cleveland, Jan. 9, chorus of 40.

Bach's "God's Time is Best," Dr. Harold Vincent Milligan, Riverside Church, New York, Feb. 13.

Gaul's "Holy City," James C. Ackley, St. Stephen's, Albany, N. Y., Feb. 24, chorus of 35.

Mozart's "Litany" in B-flat, Dr. Milligan, Feb. 27.

Parker's "Hora Novissima," Dr. David McK. Williams, St. Bartholomew's, New York, Feb. 13 and 20.

**Portativ in Recital**

• Arthur R. Croley, of Oberlin Conservatory faculty, played the following numbers on a Holtkamp Portativ, loaned to the Conservatory for the concert:

Handel's Concerto 11, arranged for concert organ and Portativ;

Frescobaldi's Canzona Gm, and Albinoni's Sonata; 2 violins, cello, Portativ;

Walther's Jesu Meine Freude, and Kickstat's Wachet Auf; Portativ;

Vivaldi's Pastoral A; flute, cello, Portativ;

Telemann's Quartet G; flute, viola, cello, Portativ.

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**Kilgen Notes**

• The new 'petit ensemble' is now on display in the following cities:

Detroit: C. L. Beach music store;  
New York: Baldwin Piano Co., pipework housed in separate chamber;

Pampa, Tex.: Tarpley Music Co.;

Philadelphia: Gimbel Brothers;

Pittsburgh: Baldwin Piano Co.;

St. Louis: Baldwin Piano Co., and the Kilgen factory. This new type of miniature organ, with detached console, was pictured and described in February T.A.O.

Current Kilgen contracts:

Butte, Mont.: St. Joseph's Church, 2m for early summer installation in choirloft.

Denver: Second Christian Reformed, straight 2m, 14 ranks, entirely expressive, early summer installation.

Los Angeles: The 3-43 in St. Paul's R. C. was dedicated by Richard Keys Biggs on Jan. 30 when the new church was also dedicated. Stoplist will be found on August page 279; it is entirely expressive and has a 2m chancel division.

Mariassa, Ill.: United Presbyterian has ordered a 2m for early summer installation.

McPherson, Kans.: Trinity Lutheran has ordered a 2m straight for summer installation.

Nashville: WLAC broadcasting studio adds another to Kilgen's list of 4m organs designed by the Kilgen Brothers for broadcasting. The station will soon go in higher power and the new Kilgen is part of WLAC's expansion program. The console will be movable, on a 50' cable; Kilgen's new patented combination action makes the console all-electric. Four-manual Kilgens in broadcasting studios will now include: KMOX, St. Louis; WFIL, Philadelphia; WHAS, Louisville; WKY, Oklahoma City; and WLAC, Nashville. We regret that the builders have not wanted any of these interesting stoplists published.

St. Charles, Mo.: Lindenwood College has contracted for a 3-16 for late spring installation; pipes from a former organ will be retained in the new. Paul Friese is organist.

**Bucknell University, Lewisburg, Pa.**

• installed one of the new portable 2m Moller organs Feb. 6 for student practise, giving the organ department two 2ms and one 3m. Melvin LeMon, of the organ department, now has a class of 16. His series of five vespers Lenten recitals were devoted in part to request numbers.

**St. Mary's Choir in Opera**

• Grace Leeds Darnell, of St. Mary's Church, New York, presented her choirs Feb. 24 and 25 in two concerts of Gilbert & Sullivan operas, featuring "Trial by Jury," to provide funds for special choir activities.

**Faure's "Requiem"**

• was repeated by general demand by Dr. Warner Hawkins and his choir in Christ Church M.E., New York, March 27.

**Believe This or Not**

• "I tried to get to church but within fifteen blocks of the house I counted 45 cars with just their tops showing above the water so I went back home and bailed out the cellar for three days," says Dr. Roland Diggle, writing from "sunny California."

**Allentown, Pa.**

• The Aeolian-Skinner dedicated in Christ Lutheran Feb. 14 by Dr. Henry F. Seibert is a 3-38, divided on either side of the chancel. The front of the church has been rebuilt and now has ample accommodations for the choir. E. B. Kocher is organist; C. Clifton White of the Aeolian-Skinner staff acted for the builders. A unique feature of the Sunday services is the broadcasting of organ music and chimes from the tower before the service.

**Dr. Edgar Stillman Kelley**

• and Mrs. Kelley were guests of honor at the University of Kansas for the March 27 performance of Dr. Kelley's miracle-play, "The Pilgrim's Progress," which "received its premiere at the Cincinnati Festival in 1917 directed by Eugene Ysaye."

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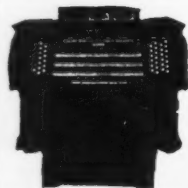
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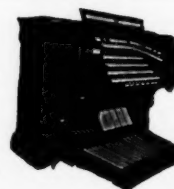
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**LaBerge Notes**

• E. Power Biggs will make another trans-continental tour in April and May, leaving for the south and Pacific coast immediately after his two performances as soloist with the Boston Symphony April 22 and 23 when Leo Sowerby's Concerto will be played. Among the cities already booked are Memphis, Wichita Falls, San Antonio, Los Angeles, San Francisco.

Dr. Charles M. Courboin will be soloist April 14 and 16 with the Cincinnati Symphony.

**Van Dusen Notes**

• Dr. Edward Eigenschenk's current recitals under Van Dusen management include Danville, Ky., Emporia, Kans., and Birmingham, Ala., where he will give a series of Bach lecture-recitals for Birmingham Conservatory.

The Van Dusen Club activities include: Feb. 21, a program in Gary, Ind., for the local A.G.O.; a Guilman program played by Club members, with lecture by Mr. Van Dusen; Feb. 28, Bach lecture-recital by Dr.

Eigenschenk; March 13, program in Des-plaines, Ill.; March 14, repertoire recital in Kimball Hall; March 28, Dr. Eigenschenk in another Bach lecture-recital.

**R. P. Elliot**

• is now associated with the Ansley Radio Corporation, New York. In addition to his other activities he edits the 'Ansley Dyna-phone,' a neatly printed 4x5 circular of 12 printed pages and four bound-in photo-graphs.

**P. A. O. Notes**

• Williamsport chapter presented John F. Dougherty, T. LeRoy Lyman, and Frederick A. Snell in a concert of 11 organ compositions Feb. 20 in Covenant-Central Pres-byterian. At the Feb. 15 meeting 48 mem-bers and clergymen attended a conference on cooperation. Choirs of Covenant and St. Mark's will unite for the Palm Sunday after-noon. Service in Covenant-Central Church.  
—JOHN DOUGHERTY.

**A. G. O. Notes**

• Buffalo chapter presented Harold A. Fix, Feb. 7 in recital, Central Park M.E.; and Frances M. Gerard, Feb. 28 in St. Paul's Cathedral.

Erie chapter gave its 'first annual choral festival' March 6 in the Church of the Covenant, nine choirs participating under the direction of three chapter members, includ-ing Charles H. Finney directing the pre-miere of his "Psalm 136" sung antiphonally. Among other selections:

Fierce was the wild billow, Noble

Open our eyes, Macfarlane

In the year that king Uzziah, Williams

We offer song, O. L. Grender

All in the April evening, Robertson.

Moving pictures of the festival were taken and shown at the March 15 meeting.

April 4 the chapter will present Walter Blodgett in a recital in St. Paul's P.E.; be-fore the recital there will be a Guild dinner and a short program by Mr. Blodgett on the 16-stop 75-year-old organ in St. John's.  
—DORIS M. FAULHABER.

Fort Worth chapter met March 3 for luncheon and business session; plans were made for the regional convention in Dallas April 26 and 27, with two delegates ap-pointed to play and speak at the convention. Other plans dealt with the chapter's year-book and next year's artist course.—MAE UPTEGROVE MORE.

Northern Ohio chapter held a choral clinic March 21 and is making plans for the June 21-22 'Lake Erie regional conven-tion' to be held in Oberlin with the coopera-tion of Oberlin Conservatory.

Youngstown chapter presented Mabel Zehner in recital Feb. 22 in First Christian Church, when there was also a 'showing of historical Bach pictures.'

**William Ripley Dorr's Choir**

• has done sound recordings thus far for the following motion-pictures, listed chrono-logically:

Bright Eyes

Midsummer Night's Dream

Good Fairy

Tale of Two Cities

San Francisco

Romeo & Juliet

Green Light

White Banners

Rainbow on the River

When You're in Love

Prince & Pauper

Make a Wish

Firefly

Prisoner of Zenda

Girl of Golden West

The choir was organized in 1930. In addition to more than 30 boy sopranos there is a counter-tenor section of 15 older boys who sing the alto part, thus enabling the boys to sing in four-part work.

**Williams' "Te Deum"**

• Ernest Mitchell and his choir of 40 boys and men in Grace Church, New York, Feb. 27 presented Vaughn Williams' "Corona-tion Te Deum" in F, its American pre-miere.

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**Take It or Leave It**

• "You may be interested to know that our good friend D. R. Salisbury has been elected a professor in a new branch of organ-building. Mention in T.A.O. would be very appropriate." Thanks, Dr. Courboin, here it is.

**Rangertone in Recital**

• The new model Rangertone was played in recital as a prelude to the March 14 meeting of the Music Educators Association, Newark, N. J. The Electro Choir Boys sang two numbers, to Rangertone accompaniment.

**Baldwin-Wallace, Berea, Ohio**

• is erecting an enlarged music building, to be known as the Kulas Musical Arts Building, the gift of Mr. & Mrs. E. J. Kulas of Cleveland. A new three-story wing and a third story over the present building will comprise the structure. Albert Riemen-schneider of Bach-library fame is director of Baldwin-Wallace.

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**New York World's Fair**

• has appointed Olin Downes its music director, with Julian Olney his associate as music manager. It is planned to erect an imposing Temple of Religion from whose tower "organs will send their music into the cloistered garden." Organs? We'll see. There's supposed to be a theater seating 2500 also.

**Electus Taylor Backus**

• died March 10 at St. Luke's Hospital, New York, after a month's illness. He lived all his life in Ridgefield, Conn., and though in the real estate business he had been for many years organist of the Church of the Holy Apostles, New York, where his father was rector.

**D. A. Clippinger**

• Chicago voice teacher, died at his home in Chicago, Feb. 20; he was 78 years old. Mr. Clippinger, like Arthur Dunham whose death was recorded last month, was on the jury in the Hammond trial in Chicago last year.

**Walter C. Gale**

• died Feb. 25 at the home of his sister in Greenwich, Conn., after an illness of a year or more. Until he retired in 1932 he had been one of New York City's leading organists.

Mr. Gale was born Sept. 5, 1871, in Cambridge, Mass., and had his entire education in America, studying organ with Samuel P. Warren and advanced theory with Frank Damrosch. He became a church organist at the age of 15, and prior to his appointment to Broadway Tabernacle where he served 27 years he had been with the Brick Presbyterian, St. Thomas, and All Souls.

He was private organist to Andrew Carnegie and later continued for Mrs. Carnegie. He was also conductor of the Orpheus Choral Society and professor of music in private Spence and Nightingale Schools, New York.

For many years he was prominent as recitalist, playing engagements throughout the country, with a regular series of recitals in Broadway Tabernacle each season. He published various anthems and other church compositions of high quality which have had good use in the better churches, but never wrote for organ.

He served one term as warden of the A.G.O. and refused nomination for reelection because of the loss of time, never the fault of his own tardiness in attending official meetings; he was the soul of promptness and business-like conduct in everything to which he set his hand. It was during his wardenship that the prefatory work in organizing T.A.O. was done, though this magazine was originated through the campaigning of his predecessor, J. Warren Andrews, and actually launched its first issue during the wardenship of his successor, Clifford Demarest.

Mr. Gale was a representative of the very best type of organist.

**Charles A. Garratt**

• died Feb. 17 at his home in Knoxville, Tenn. He was born Dec. 21, 1848, in Lich-

field, England, studied organ and voice with Dr. Thomas Bedmore, organist of Lichfield Cathedral, and violin and piano in London. After holding church positions in Egham and Croyden he came to America in 1876 and became organist of Grace Episcopal, Hamilton, Ont. From Hamilton he went to Asheville, N. C., and then to Knoxville where he worked for half a century. Ten years ago he organized the Knoxville High-school Orchestra. He is survived by his widow and three sons, one of whom, C. P. Garratt, is an organist in Los Angeles.

**Samuel J. Riegel**

• died Feb. 17 after many years of suffering and a rather prolonged recent intensification of his troubles, another victim of science's early struggles with X-ray equipment. We let 'Samimself,' as he dubbed himself in his many letters to T.A.O., again speak to the readers direct:

"When X-rays were discovered I was chief pharmacist in the Episcopal Hospital in

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"I took the music course in the University of Pennsylvania, eventually became interested in public-school music, and was appointed supervisor of music in the Philadelphia Public Schools and assistant to the director. About 1920 I had a nervous breakdown and on the insistence of my medical adviser I gave up work and went to California to live, believing the climate and other conditions would be beneficial."

Reverting to the hospital days:

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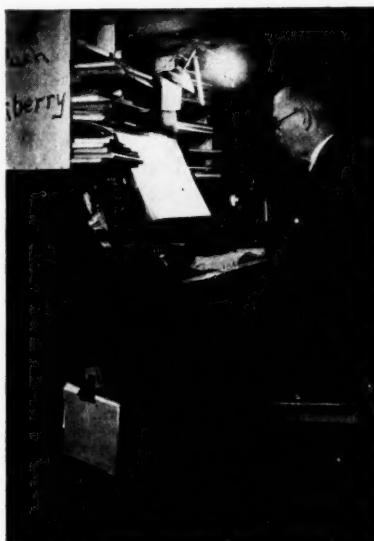
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Samuel J. Riegel, Mus.Bac.

"Unfortunately for me and all the pioneers, we did not at once discover the need for protection and worked without it, getting a dose with every dose given. The effect of so much exposure to X-rays is so subtle and insidious that it was years before it was manifested, the first effect on me being mistaken for a nervous breakdown.

"Since living out here I have developed a number of skin cancers; prior to this trip to the hospital I have had four ulcers removed, and this time one more. I have enough parking place in my interior for an Austin—car, not organ. As it is, I can lie only on my right side.

"There is much talk in the world about humanitarianism, but don't you think humanity owes at least an occupation to one like me?" But Mr. Riegel, in spite of his manifest competence and his Mus.Bac. degree, was only the victim of intrigue when he applied to the local music project of the W.P.A.

Dr. Lyell C. Kinney, formerly president of the Roentgen Ray Society, wrote the following, in the hope that the W.P.A. local music project would come to its senses and stop playing politics:

"Mr. Riegel was in charge of the largest and most important X-ray laboratories in Philadelphia during the period of 1896 to 1913 when little was known of the danger of X-ray and when work with the X-ray was in the stage of experimental development. Many of the men who worked with him during this period have died as martyrs to this cause. Mr. Riegel is equally a martyr to this pioneer scientific work . . . I believe Mr. Riegel is entitled to all support and encouragement that is possible in view of the sacrifice he has made to science and in view of his training and accomplishments in music."

But the W.P.A. was as deaf and dumb then as now.

A civilization that permits things like this to happen is no civilization at all but only a self-seeking mockery.

Hats off and farewell to Samuel J. Riegel, of Oceanside, California. He lived a useful life, was ever an optimist. In tribute to his memory we publish a snapshot of Mr.

Riegel in his famous 'Singing Garage' where his only musical satisfaction had to come from a harmonium he rigged up with pedals. He must have taken this photo himself, by the expedient of opening the shutter, moving quickly to the bench, and then moving off again to stop the exposure; the reader will notice the keyboard showing through his wrists. Also note the metronome at his right, and the home-made shelves housing his 'Bach Liberry.' He did an orchestration of Bach's B-minor Prelude, and among his own compositions in manuscript was a Serenade for orchestra.

"My 'Singing Garage' is only a makeshift—my effort to keep in touch," he wrote in one of his innumerable informal and perfectly candid letters to T.A.O., and "don't you think humanity owes occupation to one like me?"

But it's too late now. W.P.A. can go on with its smooth vote-hunting perfidy. We reprint this personal tribute to old Samimself in the hope the organ world will treasure knowing just a little of the personality and career of one of its members who earned and deserved far greater honors than were ever his to enjoy.—T.S.B.

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### Choir Music

A — Charles H. DOERSAM: "Lord's Prayer," 3p. e. (J. Fischer & Bro., 12¢). Quite appropriate for those many Guild services being held each season throughout the country.

A — Charles H. DOERSAM: "Two men went up to the temple to pray," 5p. cu. me. (J. Fischer & Bro., 12¢). Another number that should be popular at the Guild services. Rather good movement in all the parts, and a welcome relief from the old standby on this subject.

A6+ — Edgar PRIEST: "Hide me under the shadow of Thy wings," 3p. me. (Gray, 15¢). Here's a beautiful piece of music which seems to especially fit the boychoir. It is a lovely melody, appearing first as a solo, with the men's voices giving a four-part accompaniment, and the altos filling in. Harmonically and melodically it is sure to appeal to every congregation, and yet it's by no means beneath musicianly dignity. After all, there is no reason why the music of the service should not sometimes be beautiful. This piece is.

A1 — Leo SOWERBY: "Office of Holy Communion," 11p. e. (Gray, 15¢). Typical of Dr. Sowerby's trend and, we think, a great deal more effective as a unison setting than any such music could be in harmonic or contrapuntal style. The accompaniment furnishes the hard-sounding harmonies of modernistic music, which leaves the congregation with time and capacity sufficient to comprehend the unison theme; the men's voices ought to make it highly effective. Congregations brought up on milk and honey will none the less be able to digest this. It's conservative; safe for any choir.

A — R. Deane SHURE: "Dwell ye in love," 9p. c. me. (J. Fischer & Bro., 15¢). Rather a musical number that, if well done, should interest choir and congregation, especially for an all-Shure service in which his organ music written on Biblical themes is used. Aside from open fourths in occasionally two-part motives, the work is both harmonically and melodically interesting; it rises to a stirring climax in the middle and at the end. One of Mr. Shure's best anthems.

A — Robert H. TERRY: "Lead on O King Eternal," 12p. c. e. (J. Fischer & Bro., 15¢). The composer should have thought enough of his product in this case to give it an organ accompaniment; we hope even yet to live to see the day when the few leading publishers in America will reject such worthy anthems as this when they have piano accompaniments. (Play measure 5 on your organ, as written, and see what happens.) It's a praise anthem, of course, but it has that spontaneity, joy, naturalness, which we call inspiration; every choir will like it, and services in which it is used will have an added enthusiasm and warmth. If you still want your music to mean something to those who listen, get this anthem.

### Organ Music

Robert Leech BEDELL: *Canzonetta (Spring Song)*, 3p. me. (Summy 60¢). Here's a bit of real music, for those who still like music. A lot of people like to work out crossword puzzles but are not interested in reading a good book; a lot of musicians like to work out contrapuntal or structural studies in notes, but they don't like to play music. If you are in that class, pass this and get the latest fugue on the market. If you're not in that class, and still pass this up, that's your hard luck. Mr. Bedell is slowly finding himself; it is to be hoped he won't lose himself in the forest of notes that have swallowed up many a composer. When, as in Mr. Bedell's case, he proves he has something to say in music, his only problem is to develop a technic that he can master, fighting shy of the urge to make technic the aim instead of music. This is not too simple in construction, but it's distinctly not

for simple-minded people; to play this really well requires a true artist.

Robert Leech BEDELL: *Elevation*, 3p. e. (Galaxy, 50¢). He dedicated it to me, so you can't believe a word I say. I'll say just what I feel, all the same. It opens pp, remains subdued throughout, and closes pp; that makes it ideal for a meditative service. Because of its structure it calls for a great richness in registrational variety, and that makes it a recital piece of the kind the public likes to hear; it would be especially ideal for proving the wealth of the new organ on a dedication program. But if you don't have a native feeling for luscious organ tone, don't try to play this. The glory of the organ is not its monotony but its wealth of color; here's the ideal chance to use it. Younger players (and all too many older ones too) need to watch for continuity; don't let the music stop just because you are changing colors or have reached the end of a phrase. If I were still an organist, I'd play this and I'd make my audiences hold their breath too to the very end. It's that kind of music.—T.S.B.

Dr. Roland DIGGLE: *Song of Triumph*, 5p. me. (G. Schirmer, 50¢). Here is one of the best and most practical of Dr. Diggle's organ pieces. For the most part it seems like genuine music, made for music's sake rather than made to show what a composer thinks he can do with a choral prelude on a borrowed theme. But after the piece gets well started there is the hymntune theme, and it's a sturdy old bit of music of the kind Bach liked to play with. It begins ff and ends that way. Fine for morning prelude.

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*Veni Creator Spiritus* (Come Holy Spirit)

*Ecce Jam Noctis* (Lo the Night)

*Vexilla Regis* (The Royal Banner)

*Dies Irae* (Day of Wrath)

*Divinum Mysterium* (Of the Father's Love)

Other than the last number, all pieces are of the strictest of the strict in music; the last is a toccata with its rapid two-note motive echoing back and forth between the two hands; the Composer suggests one manual and the reviewer disagrees. The stately theme in continuous crotchets occupies the pedal. The obvious use for this type of music is strictly in the best of our church services where religious atmosphere prevails, unspoiled by community-house conduct. Each piece is built on a plainsong theme.

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## Some New Organ Music

Reviews by Roland Diggle, Mus. Doc.

• I am constantly asked to recommend pieces suitable for service preludes, pieces starting pp, working up to ff, and ending pp. Such a piece is the admirable *Solemn Prelude* by Sir Edward ELGAR, arranged for the organ by Harvey Grace (Gray). This work, taken from the Composer's "For the Fallen," makes a splendid organ number of five pages in A-minor. It is not difficult and can be made most effective on a modest instrument; a practical and worthwhile number I recommend highly.

For the recitalist, or the church organist, the *Concerto in D* by Charles AVISON (Gray) will prove most useful. Avison was born in the north of England in 1710 and died there in 1770. After studying in Italy, he was appointed organist of St. Nicholas' Church, Newcastle-on-Tyne, in 1736. In addition to some fifty concertos, he left string quartets and sonatas; this concerto was written for strings and organ or harpsichord. The arrangement has been made by Clifford Harker who, I believe, is the present assistant-organist of St. Nicholas' Cathedral. The first movement opens with a short adagio, followed by a jolly allegro spiritoso of some five pages; the second movement is an air with variations, six pages; the finale is a four-page molto allegro in 6-8 time. The music is a splendid example of its type and falls gratefully on the ear today. You will enjoy playing it and I know from experience your listeners will enjoy hearing it.

Another piece especially useful to the church organist is the *Allegro Moderato in D* by Samuel WESLEY (Gray), arranged for the modern organ by Harry Wall. Here we have a first-rate postlude of six pages that, like so much of this old English organ music, lays so well under the fingers and is effective and enjoyable even on a small instrument.

Again for the church organist we have *Four Short Pieces* by William H. HARRIS (Gray) that will prove practical and also make excellent teaching material. The titles are *Prelude*, *Reverie*, *Interlude*, *Scherzetto*—13 pages of music that show excellent musicianship. These are the first organ pieces by Dr. Harris that I have seen and they deserve wide use; the first two I like best and they should make good offertories, being about the right length.

The church organist is getting all the breaks this month and the best of the bunch is *A Collection of Bach Transcriptions* compiled by John Holler (Gray). Here we have nine very excellent arrangements, all fairly easy, all practical, and all lovely music. By all means get it.

More and more are the names of composers who lived between 1680 to 1780 appearing on recital programs here and in England; no program in England seems complete without at least one piece by an English composer of that period. The credit for this revival must go to Harry Wall who has arranged for the modern organ more than fifty pieces by these old composers.

The latest numbers to come to hand include a *Short Prelude and Fugue* by William BOYCE, 1710-1779, (Cramer). A

sturdy prelude of two pages is followed by a brisk fugue of three pages, good solid music that is churchly in character; a first-rate postlude.

*Overture to Comus* by T. A. ARNE, 1710-1778, (Cramer) should make a good recital number. A stately introduction leads into an allegro, followed by a merry sort of hornpipe. The piece calls for good clean technic and will prove attractive to player and listener. I see no reason why it should not make an admirable postlude.

*Three 18th Century Preludes* (2nd set) bring under one cover a *Prelude in A-minor* by John STANLEY, 1713-1786, a *Trio in D-minor* by the same, and a *Siciliana* by William WALOND. These three pieces (Cramer) are short, easy, churchly.

A delightful number is *A Concerto Movement* by T. S. DUPUIS, 1733-1796, (Cramer). The composer was born in London, was a boy-chorister of the Chapel Royal, and succeeded Dr. Boyce as organist there in 1779. This piece comes from six concertos for organ or harpsichord, about 1760. It is a light and gay piece of six pages that make little call on the pedals—a splendid relief on any program of modern music, and a first-rate postlude. I like it muchly.

For church organists of all denominations I recommend highly three pieces (Cramer) by Charles F. WATERS: *Postlude on Nun Danket*; *Prelude on a tune of Tallis*; and a charming *Introit* in which the melody (composed or adapted by L. Bourgeois for Psalm 118 in the Genevan Psalter, 1543, and now associated with the communion hymn "Bread of the World") is played on a 4' Pedal stop against some excellent writing for soft strings. These three pieces are among some of the best church music I have seen in a long time and I recommend them as beautiful music highly practical.

There is a *Fanfare and Gothique March* by Guy WEITZ (Chester) that should find many friends, for it is the sort of music that sounds stunning on a modern organ. While not as difficult as his 'symphony,' it has some of the same characteristics. It should make a good recital number and when some of our recitalists have time to learn a new piece they might keep this in mind.

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